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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Twenty-Second Year. Price 10 Cents. Subscription, \$5.00. Foreign \$6.00.—Annually.

VOL. XLII.—NO. 15.

NEW YORK, WEDNESDAY, APRIL 10, 1901.

WHOLE NO. 1098.



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HE last of the three annual well-patronized subscription concerts of Messrs. Zajic and Gruenfeld gained in artistic importance through the co-operation of Georg Schumann, the new director of the Berlin Singakademie Chorus. Not, however, as conductor, but as pianist and composer, he figured upon the program, which, aside from the usual pleasing solo selections, contained as opening number the F major piano trio, op. 25, by the said master. It is a work of merit, showing all through the hand of the skillful, as well as tasteful, musician. In the first two movements the invention is lacking in spontaneity as well as individuality. They are merely good Kapellmeister music, but the scherzo is an exceedingly graceful allegretto, which greatly pleased the fashionable audience, and the finale seemed to use in interesting combinations for the three instruments, as well as in fluency of composition, the most pregnant as well as the most plastic movement. Moreover, it is, although very difficult, also equally grateful, and with the composer, who is an excellent pianist, in authority, and the two stringed instruments in experienced and reliable hands, it proved quite a rousing Schluss-satz.

I took little pleasure in the vocal efforts of the tenor, Raimund von Zur-Muehlen, who was the other soloistic attraction of the evening, for I never cared much for the stilted, unnatural delivery of songs by the said singer.

● ▲ ●

At the Theater des Westens we had Wednesday night the première of a new operetta, entitled "The Mouth of Truth," by Platzbecker, which met with a fairly enthusiastic reception, although I doubt that it will prove a lasting success. This prediction is based upon the weakness of the work, both as far as the music and the libretto are concerned. The action of the latter is based upon the legend of the bocca della verità (the mouth of truth), a colossal mask, which to this day is preserved in the peristyle of the church of Santa Maria in Cosmedin, at Rome. Of this fierce looking, monstrous Triton head it is said that the old Romans were bound to lay their hand in its jaw whenever they swore a sacred oath, and that this hand was bitten off when a perjury was attempted. One day a woman, who was accused of infidelity to her husband, but denied her guilt, was to swear, and as she was indeed not quite as innocent as she ought to have been her hand and fate were in danger from the bocca della verità. Her lover, who was not known to the judges, after much musing conceived the ruse to appear upon the scene as a lunatic at the very moment the woman was to swear. Amid threatening gestures he threw himself upon the accused, embraced and kissed her and speedily fled. The woman, with true feminine sagacity, comprehended what her lover had sought out as a means for her salvation, and, laying her hand into the mouth of the monster, she swore that, outside of her husband, no man had ever touched her, except that lunatic. The mask did not shut its terrible mouth, and the woman retained her hand; but, as she had sworn an oath which was false at heart, although not an actual perjury, the Triton head lost its wonder powers, which is a good thing for many a modern Roman married woman, for it is doubtful whether the judges would not have gotten on to the game if all the subsequent lovers had played the part of lunatic, though I believe that in reality every man in love

is more or less of a lunatic. This, however, is neither here nor there. The libretto of "The Mouth of Truth," which is none too clever, makes use of this legend in the following manner: The seventy year old Duke of Colonna took for second spouse the sweet sixteen Marchesa Angiolina. She was forced into this marriage with the gouty fool, but soon after falls in love with the painter Pietro, who is nobody less than the Prince della Scala in disguise. The love affair is discovered, the old duke rages and wants a divorce, but as his wife denies her guilt he forces her to swear into the bocca della verità. When the oath is about to be delivered the Prince, Beppo and Gemma appear upon the scene as strolling minstrels, who sing a ditty, the contents of which deals with the love story of Angiolina. Under similar circumstances to those told in the legend the Prince embraces and kisses her, to the great scandal of the assembled judges and the judging assembly, whereupon the minstrels take to their heels before the Prince can be caught and tried for kissing a lady in open court. Angiolina is quick to comprehend the Prince's purport, although it is not quite clear to me how she knew that it was he who kissed her and not some other fellow. Perhaps he had his own peculiar and particular way of kissing, which she recognized, and which by the very nature of things was different from the kiss of her legal seventy year old spouse. "O my darling, I have comprehended you," she softly sings as she approaches the bocca della verità with head erect. She places her hand into the mouth of the mask and swears amid general silence: "Never, I swear it, has any other man's arm folded me to his heart in guilty love except the minstrel's." Then she withdraws her hand from the Mouth of Truth, and, low and behold, not a finger nail has been clipped from it. She holds it up high, and the gazing multitude cheers her. Judgment is rendered in favor of the defendant, who is also given liberty from matrimonial bondage, which had become as unbearable as it was unfruitful. The Prince, in his real guise, now no longer hesitates to put in an appearance, and leads Angiolina home to the strains and chorus of the "Wedding March" from "Lohengrin." No! beg pardon, composed by Platzbecker, not by Wagner. Most all the other music in this operetta, which is entirely lacking in musical humor, was also composed by Platzbecker, although it sounded as if it had been composed by lots of other people, notably by the late Mr. Milloecker. It reminded me of the story of the music critic who kept on bowing his head as if in acknowledgment of some unseen salutations at another operetta première. His wife, not seeing to whom he was bowing so constantly, could not restrain her curiosity, and asked him whom he was saluting all the time. "O, I meet so many old acquaintances in this music," said the dreamy scribe, as he kept on nodding. He would have been a very busy man if he had attended a performance of the "Bocca della Verità."

The performance of the operetta on the night of the première was a fairly satisfactory one. Miss Linda, who played the part of the lady's maid, Gemma, at the Leipzig première of the same work, was procured from the Pleisse Athens Theatre, and did good service after she had conquered her nervousness, due, probably, to a first appearance in Berlin. Miss Engelke, in the role of the young duchess, looked delightful and sang appetizingly, or vice versa, although she was audibly not in the best of voice, but her acting was poor, as she evidently is still quite a novice upon the boards which represent the world. Wallhoff, as usual, was very funny in the part of the old duke, and Steffens proved himself a sonorous couplet singer in the effective role of a Court Marshal.

Conductor Saenger and Stage Manager Ehrl have done their best toward bringing out the novelty in decent style, and the audience, generally speaking, seemed decidedly satisfied, and, at moments, even enthusiastic.

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The above described première prevented my attending the fourth and last chamber soirée of the Bohemian String

Quartet, which took place on the same evening, much to my regret, for I should have liked to have heard once more the D minor string quartet, op. 24, by Felix Weingartner, which had pleased me to a considerably greater extent than it had done most of my Berlin confrères at the first performance, two seasons ago, by the Halir Quartet. Also the great conductor's appearance as pianist in Schumann's famous piano quintet would have interested me, and all the more so, as I was told, on good authority, that the performance by Weingartner, in conjunction with the Bohemians, was an extraordinarily fine one; in fact, a real treat.

Another chamber music soirée, the next night, was somewhat less of a treat, not as far as the reproductions were concerned, for Prof. James Kwast, from Frankfurt, performed Bach's A minor Prelude and Fugue for piano with admirable clearness of polyphony; young Rebner played the saraband double and tempo di bourée, from Bach's unaccompanied violin suite in E no less artistically, and both artists, in conjunction with the cellist Hegar, gave a reading of the big E flat trio of Schubert which, for excellence of ensemble and general verve and spirit of delivery, left little to be desired. The reproach I have to bring against three such good musicians is that they dared to offer to a highly educated and musically somewhat blasé Berlin audience such an unimportant work as the F minor piano trio, still in manuscript, by Gustav Erlanger. The best one can possibly say for this anti-modern music is that it is innocuous; but one thing is pop sure, and that is that if it had not been written by a Frankfurt millionaire son of a banker, it would never have found a place upon the program of the Frankfurt Trio Club.

● ▲ ●

I cannot say much for Miss Lilly Von Roy, who essayed a first public appearance at the Singakademie and performed the by no means easy Beethoven E major sonata, op. 100, with not even sufficiently well developed technic to be able to do justice to it from a purely pianistic viewpoint. Mentally, her reproduction of this work, which is more a fantasia in variation form than a real sonata, was so weak, wavering and indistinct in outlines that it created an impression as if the player herself did not exactly know what or how she intended to play. She seemed to have very arbitrary female notions of how to interpret Beethoven.

Not much better off was her partner in giving this concert, Miss Gertrud Richter, who evidently was an equally great novice. She has a pleasing, small soprano voice, which, when used with moderate dynamic force, sounds quite sympathetic, but which becomes disagreeable in quality and unreliable in pitch just as soon as a forte is attempted. The coloratura is as yet so little developed that her teacher must have less than the ordinary amount of judgment to allow the young lady's placing the Polonaise from Mignon upon her program.

● ▲ ●

Last night's regular concert of the United Berlin and Potsdam Wagner Societies had drawn a big audience to the Philharmonie.

The program consisted of the "Parsifal" Vorspiel and the greater part of the third act from the same work, beginning with the foot washing and anointing of "Parsifal" to the final fall of the curtain. The second half of the program consisted of the Ninth Symphony of Beethoven.

I have repeatedly and on every occasion on which I heard portions of Wagner's "Swan" song performed upon the concert platform, beginning with the Oratorio Society's butchering of the mystery in New York, under Damrosch's baton, protested against such a proceeding. I do so now more than ever, for each succeeding hearing, including the one of last night, has convinced me more and more that no other work of the master needs stage accessories and live representation of its meagre action more than just this religious mystic idyll. Nor even the Vorspiel, with its long drawn out general rests or pauses, which seem to have been interspersed to give a chance for the accruing of religious mood and sentiment, sounds half as well or has that elevating effect which it produces when slowly the sounds rise up from the "mystic abyss" of the Bayreuth covered orchestra pit. Now, imagine the long and through Dr. Muck's slow tempi even more drawn out third act sung by a Parsifal and a Gurnemanz and an Amfortas in swallowtail coats, with white neckties de rigueur, and an equally festively attired chorus, consisting of the members of the Berlin combined Male and Female Teachers' Singing Societies. Curious, too, was it that all three of the soloists indulged in even greater dragging than the conductor did. Gruening, in consequence, had to cut all of Parsifal's phrases in the middle, because he grew short of breath, and the same fault was more painfully apparent still in Dr. Krauss' vocal utterances of Gurnemanz, because he tried to make up by force what he was lacking in natural vocal breadth. Poor Perron had a hard time of it making himself heard against the orchestra, for his voice, admirable singer

though he be, is growing threadbare, and in a large hall like the Philharmonie, with an orchestral accompaniment of full force, he finds himself at a pitiable disadvantage.

Those who had energy enough to remain for the second half of so long and taxing a program found that Dr. Muck had energy enough left to conduct also the Ninth Symphony with the ardent musical zest and interest he always takes in everything he interprets. But the Philharmonic Orchestra sounded a bit tired all through the immortal work, and while the large chorus did its share in the final movement with a zeal and energy fruitful of the best artistic results, the solo quartet, with Miss Dietrich, from the Royal Opera House, as a weak representative of the soprano part, went all to pieces, and, in fact, a worse and more lamentable "rendering" of the concerted portions of their work I have never witnessed.

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The eighth Symphony soirée of the Royal Orchestra brought an ill-balanced program, the first half of which contained one of the most naïve, but also most charming symphonies of Haydn (in D major), one might say in juxtaposition to Liszt's most bizarre and outré symphonic poem (?), "Mazeppa," which well known and in the United States formerly quite frequently performed work, was heard on this occasion for the first time in the concerts of the Royal Orchestra. It is one of those almost aesthetically irritating compositions of Liszt, which, through the lack of nobility of invention and its being worked apparently merely for outward effectiveness, seems to justify a certain disdain for and a dislike for Liszt as a composer, which are held by a good many otherwise modern enough inclined musicians and critics.

It was amusing to some extent and a bit disgusting also to watch Weingartner as conductor in the reproduction of two works of so heterogeneous style and character. In the Haydn Symphony he was all suavity, gracefulness and of a studied simplicity of action which avoided all superfluous gestures, and one could hardly note the waving of his baton. With the first flaring cymbal stroke of the "Mazeppa" he seemed to be changed into a raving maniac, for he certainly behaved like one, and all through the bombastic claptrap, obstreperous orchestral roaring and cavorting Weingartner worked his baton and both arms, head, back, nay, his whole anatomy like a veritable demon to the apparent artistic enjoyment of the audience. Of course the members of the Royal Orchestra played superbly, but they would have done so also with less personal effort on the part of the conductor, as was demonstrated in the performance of the Haydn Symphony, which was just as smooth as it was delightful.

The Seventh Symphony of Beethoven concluded this program of three numbers. The next concert will bring the "Flying Dutchman" Overture, Brahms' Fourth Symphony, Weingartner's symphonic poem, "King Lear," and Beethoven's Eighth Symphony.

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At the Central Theater the Ferenczy troupe are now giving a fairly good German version of Sidney Jones' operetta "San Toy." In London and New York it has

met with an equally great amount of favor as the same English composer's famous "Geisha." The same success will, however, hardly fall to its lot here in Berlin, and this is partially due to the somewhat insufficient cast. Marie Halton, the graceful dancer and sweet American singer, whose German pronunciation, however, is hardly comprehensible, sang the title part on the opening night, and pleased the audience. Now, however, she has left the company, and her remplaçante, Miss Erna Froehlich, seems hardly capable of filling her place in a generally satisfactory and pleasing style. Of the other representatives in the cast the chiquita Mia Werber and the always funny Herr Soudermann deserve praiseful mention.

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Raphael Maszkowski died at Breslau yesterday of cancer of the stomach. For the last eleven years he has been the conductor of the Orchesterverein of the Silesian capital. He was aged sixty-three, born at Lemberg, and studied the violin under the elder Hellmesberger, at Vienna, and under Ferdinand David, at Leipsic. On account of nerve disease he had to give up a virtuoso career, and became a conductor, in which capacity he earned many and deserved laurels. Maszkowski became first conductor of the Hamburg Singakademie, then leader of the Inturneum, at Schaffhausen; later a director of the Coblenz Conservatory, and in 1890 settled in Breslau. He also conducted concerts elsewhere, notably in Berlin, where he met with a fair amount of recognition as one of the successors of Hans von Bülow in the conducting of some of the Philharmonic concerts.

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Ferdinand Pfohl, one of the most eminent music critics of Germany, publishes in his weekly review in the *Hamburger Nachrichten* a criticism upon Dr. Otto Neitzel's piano concerto, a performance of which by the composer he had attended at Schwerin, which makes this work appear as one of the most remarkable musical creations of our day. The critic first gives a short retrospect of the circumstances militating against the performance of the said concerto at the Bremen Tonkünstler meeting last spring, which tallies with what I had learned and communicated to you about the same subject, viz., that Dr. Neitzel, finding the orchestral accompaniment too difficult to be mastered by the hard worked Bremen festival orchestra at the only rehearsal granted him, withdrew the score rather than allow the work to be performed in a, to him, unsatisfactory style before a parterre of musicians.

The work, however, has since been performed by the composer in different cities with great success, and Pfohl utters himself about its value as follows: "It is very characteristic that Neitzel had had the title page of his stately score ornamented with a drawing representing a symbolical enlacement of thistles. It looks as if he wanted to say to all the lovers of soft spinach, 'Keep away from me.' And this score is really pointed and sharp, full of pins and thorns. But there is also spread over this music all the fine, sweet perfume of this silent flower, breathing in glowing sunlight. However, dismissing the botanically mu-

sical parallelism and scaling the title page's thistle hedge we reach the musical gardens of Neitzel, into which the composer himself led me deeply, when I heard his concerto performed by him in masterly style at a symphony concert in Schwerin, which I attended several days ago. Neitzel with his piano concerto, to say it briefly, has created a work which, in its highly remarkable, audacious and especially original style of its own, ranks side by side with those ultra modern musical creations which a Strauss and a Schillings have given to the world. What Strauss in the matter of modern spirit has deposited in his symphonic pieces, in his poems for orchestra, gave to Neitzel the impulse to essay something similar in his piano concerto, of course with entirely different means and in his own personal style. The composer speaking of his own concerto designates it, semi-jestingly, semi-sincerely, as 'Secession,' as twentieth century. He could as well have called it thirtieth century. It is quite an extraordinary apparition. If one places this work in rank and file with the existing piano concertos, if one gauges its value from the historic viewpoint, one will at once remark that this music is not oppressed by any sort of traditional burdenings; that no formulas weigh it down; that the accustomed bridges to the types of the older, the classic and the romantic piano concertos do not lead over to it; that here, therefore, we have to deal with a new apparition, with a new style. To the art feeling of our day, which, much more than is ordinarily believed, is nourished by the past, this music must seem mighty peculiar, disconcerting, exciting, nay, crazy. The energy with which music is here solemnized as an art of motion, its ceaseless flood and onward pressing has something that almost causes anxiety. Motion wherever one looks; motion everywhere. Avalanches roll down from the mountains, the mountains themselves are turning, the entire creation fall into rhythmic pulsation; a thousand brooks and streams are rushing in this music; it ascends like fountains in most brilliant rays and from above comes down dazzlingly, a fall of tone flakes. I know of no piece of music in which the fanaticism of motion, the incitement to motion, which is at the same time the dramatic, the active element, is preached with such conviction and such remarkable unconscientiousness as is the case in the first movement of Neitzel's concerto. It would be offending the composer, however, if in this respect one would think of an often pleasing, often empty toying with a perpetuum mobile. Neitzel stands upon a higher plane; he conceives motion from the philosopher's viewpoint, for he knows that motion means life itself, and thus also his music is thought of as an emanation of ever moving life. Its ceaseless, storming and rest seeking mobility follows the trend of all those powerful and fine forces, which ferment in the depth of existence and of organic nature and form life itself. Nothing, of course, was further from the mind of Neitzel than the intention to ponder over metaphysical ideas in the first allegro moderato. Nevertheless, we may suppose that the sole desire to create music could not have given to the movement its peculiar stamp, aside from the fact that it is impossible to do justice to the mental purport and importance of this music without the imputation of a higher idea. In the psychology of this concerto, which

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disdains all that is languishing, all sobbing nightingale songs, all ardent love lieder, which denies itself the use of all enticing allurements of sensuous musical enjoyment, there is always question only of one thing, viz., the conquering of a passive sadness by means of joy and through what is beautiful. This is truly a musical program. These two spheres of sadness and of joy the composer shoves the one through the other in such peculiar manner that now the one covers the other, now like a partial eclipse of the sun the deep blue earth shadow of sadness darkens half or in part the shining orb of joy, amid wonderful light reflexes and wreaths of color. In its style I should like to call the concerto a 'border work'; here the German and French educational and cultural elements flow together. Whoever knows Otto Neitzel as a man will not be surprised by this fertile and healthy blood mixture. The style is the man. Neitzel stands upon the height of German education; but his pithy Pommeranian nature has early saturated itself with the flavors of foreign cultures. Above all the French, French musicians and French life have written peculiarly fascinating runes into his German self; have given to his humor a picturesque charm, to his satire a pointed elegance. That his music also on occasion sounds Frenchy; that in it the effect of the author's most intimate assimilation of French culture is felt, cannot be surprising. Otto Neitzel is just as much at home in holy Cologne as in the no less holy city of Paris.

"The really astounding element in the piano concerto of this intellectually brilliant musician is the treatment of the concertizing piano. Historic models for the pianistic conception of the concerto are wanting. One would be inclined to think of Brahms, or of Saint-Saëns; but Neitzel goes far beyond both of them in the emancipation of the dissonance, in the incredible mobility and daring of harmony. It is astonishing when his phosphorescent passages and the overrich ornamentations of his piano part glide and float with fantastical certainty, as if freed from the laws of musical gravity through orchestral harmonies which are foreign to their nature. Whoever will glance at the score will be flabbergasted over these harmonic audacities."

The above criticism was written by a critic whose ability is no less recognized than his seriousness.

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Cosima Wagner, one of the world's most ambitious women, and her son Siegfried were sadly disappointed on the day of the Prince Regent of Bavaria's eightieth birthday anniversary, for they had expected with some degree

of certainty that the predicate of nobility would be bestowed upon the only son of Richard Wagner. The papers granting the title are said to have been in readiness for signature in the private office of Prince Regent Luitpold. The differences that had lately sprung up between the Wagner heirs at Bayreuth and the Munich Royal Court Opera Intendancy, as well as the dispute between Siegfried Wagner and Von Possart regarding the premiere of the new opera "Herzog Wildfang," seem to have interfered with the baron title. It is, however, as I understand, a mere matter of postponement, for the intention of honoring the memory of the great father by the conferring of nobility upon the son still remains. Probably the title will be bestowed upon Siegfried on the occasion of the inauguration of the new Prince Regent Theatre, which has been erected principally for the purpose of performing Wagner's works there. Moreover, Cosima Wagner is said to have been careful enough to let those in authority understand that only in case her son was knighted would she give the consent to the performing rights of her husband's works to the new Munich theatre.

The differences between Siegfried Wagner and Intendant von Possart seem to have been settled likewise, for the first performance of his second opera, "Herzog Wildfang," for which the Munich Court Opera holds first title, and which was postponed repeatedly until Siegfried got tired and wanted the annulment of the contract, will now after all take place at Munich. The day settled upon is March 23, while Leipzig will have its first performance of the same work on March 27.

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Owing to the continued indisposition of the tenor Krauss, the first Berlin performance of "Samson and Dalila," of Saint-Saëns, at the Royal Opera House, which was to have taken place next Saturday night, has been postponed until Tuesday, March 26.

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Royal chamber singer Ida Heidler last week sang for the one hundredth time the part of Elizabeth in "Tannhäuser," at the Royal Opera House, of the personnel of which she has been a member since she left the Vienna Conservatory in 1887. She first sang youthful dramatic roles, but in the course of time grew into the high dramatic parts repertory. Miss Heidler's contract with the Berlin Royal Opera runs until 1906.

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Among the musical callers at this office during the past week were Miss Hélène Augustin, a Carreño pupil from New Orleans; Harry Graboff, from New York, a piano pupil of Professor Barth; Arthur von Holwede, director of Steinway & Sons' piano factory at Hamburg; William Oetting, a young organist from Pittsburg, Pa.; Alexander Weinbaum, conductor of a male chorus at Charlottenburg; Miss Aimée and Miss Else Cellarius, from San Francisco, both piano pupils of Varetta Stepanoff, and the younger of whom, a fourteen year old young lady, has the naturally best and most remarkable pair of hands for piano playing I ever saw. Last, but not least, Prof. Reinhold L. Herman, who came to say good-by, for he wants to make one of his annual visits to the United States.

O. F.

#### Miss Bowen's Recital.

Artemisia Bowen will give a dramatic recital at Sherry's to-night at 8:30 o'clock. She will be assisted by well-known musical artists.

#### George Hamlin in Pittsburg.

GEORGE HAMLIN sang with the Pittsburg Art Society on March 15, and received much favorable criticism. Some notices follow:

Mr. Hamlin sang with much distinction in an exceedingly interesting program.—Pittsburg Chronicle-Telegraph, March 16, 1901.

His choice of songs by Richard Strauss was something new and won for him much applause.—Pittsburg Press, March 16, 1901.

A program of Richard Strauss songs by George Hamlin would at any time arouse anticipatory pleasure, and now, just after the close of the regular orchestra concerts, the affair had a special interest. Mr. Hamlin sang most artistically all the way through, but most especially in the Strauss compositions, which made up his first and third groups of songs. In these his voice was at its best and his art encompassed all of the beauty that the songs contain, which is no inconsiderable portion.—Pittsburg Commercial-Gazette, March 16.

George Hamlin is a tenor whose work in oratorio here has made him a favorite, and last night was a great opportunity to show his other claims for friendship. Mr. Hamlin began his part of the program with a group of Richard Strauss songs. They are startlingly fantastic and realistic, like the Strauss orchestra compositions that have been heard here, and are formidably difficult for a singer. Mr. Hamlin did splendidly in these songs, deserving even more reward than was given by a somewhat mystified audience.—Pittsburg Dispatch, March 16.

The selections given by Mr. Hamlin were full of genuine emotion, covering a varied range of moods, of pleading tenderness, stirring passion and fiery energy. Mr. Hamlin's voice seemed particularly well adapted to his songs. His voice never lost its fine tone quality, and covered with great ease the range selected. It has also a sympathetic quality which grew upon the audience, making his performance exceedingly satisfactory.—Pittsburg Post, March 16.

#### Mr. Bennett's Musicales.

A VERY interesting musicale and reception complimentary to M. Vernon Stiles, tenor of the Bostonians, was given at Carnegie Hall last Wednesday afternoon, in the spacious studio of Mrs. E. C. Babcock. A few of Mr. Bennett's pupils, assisted by talent from the American School of Opera, gave a delightful program.

Those especially worthy of mention are Helen S. Kerr, Grace Wells Heagh, Ruth Peebles, Mr. Stiles, Mr. Allen, C. Hinckley and Miss Luise Ruprecht. Mr. Stiles will resume vocal lessons with Mr. Bennett at the close of the season, in May.

#### Miss Hoffmann's April Engagements.

MISS HILDEGARD HOFFMANN, the young soprano, has been engaged for many important concerts this spring. Her dates for April include: Concert at Derby, Conn., 11th; recital at Haverstraw, N. Y., on the 12th; a performance of "The Creation" at Brooklyn, N. Y., on the 16th; concert at Wilkesbarre, Pa., on the 23d; a performance of the "Stabat Mater" at Bloomfield, N. J., on the 24th; concert at Trenton, N. J., on the 25th; recital at Newburgh, N. Y., on the 30th. Last Monday (April 8) Miss Hoffmann sang at a private musicale in Brooklyn.

#### Helenebund (Koemmenich) Concert, April 14.

For this concert Conductor Koemmenich has prepared novelties as usual; there will be men and women's choruses, and the program closes with the finale of the third act of Lortzing's opera, "Undine," for mixed chorus and soloists. The latter will be Mrs. Dora E. Phillips, soprano and artist pupil of Professor Scherhey, and Messrs. William and Henry Bartels, tenor and baritone, respectively.

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# Musical . . People.

Thomas J. Kelly, musical editor of the Omaha (Neb.) Bee, has recovered from an attack of grip.

A. L. Barnes and J. B. Paddon, Jr., directed the concert given at the Utica (N. Y.) Tabernacle Baptist Church.

Miss Katherine Stockton, contralto, a pupil of Miss Emma Thursby, is singing with success at concerts in California.

Charles W. Wright, formerly a resident of New York city, is now musical director of St. Paul's Church, Macon, Ga.

Miss Nellie Kenny, of Genoa, Ohio, is studying piano with Ernest L. Owen, at the Toledo (Ohio) Conservatory of Music.

E. Warren K. Howe has been elected conductor of the large chorus organized by the Knights of Columbus, of Peoria, Ill.

Miss Caroline Cramer will give a recital at Rochester, N. Y., on April 22, under the auspices of a number of prominent women.

Mrs. J. Lyndon Forsyth gave a musicale, March 28, at the home of Mrs. William Van Hooten, 124 Seymour street, Syracuse, N. Y.

Mrs. John L. Blackmore, a piano teacher at Tacoma, Wash., gave her first pupils' recital on March 19. Paul Shaw, a local vocalist, assisted.

Miss Hattie Fuller, of Waterville, Me., expects to play first cornet in the Young Women's Band engaged for the Pan-American Exposition at Buffalo.

W. Scott Wight, of Bethel, Me., has trained a chorus of seventy-five, and is gradually working to have his singers take part in the annual Maine Music Festival.

Edmund Gilmore and Master Earl Foresman, gave a piano recital at Mrs. Fowler's studio, Williamsport, Pa., on March 25. Miss Pearl Bankes, soprano, assisted.

Theodore Bohlmann, pianist, assisted by Miss Martha Henry, mezzo-soprano, and A. Tirindelli, violinist, gave a concert on April 9 at Wesley Chapel, Columbus, Ohio.

Miss Lillian G. Edick, contralto, assisted the piano pupils of Mrs. Charles C. Taylor at the last recital given at the home of Mrs. Taylor, 24 Arthur street, Binghamton, N. Y.

Mme. Kate O. Lipka gave the fourth in a series of musical talks at Alinda College Preparatory School, Pittsburgh, Pa., recently. Her subject was "Creative Art in Music."

Haydn's "Stabat Mater," a rather unfamiliar work, was presented recently at the Church of the Immaculate Conception at Atlanta, Ga., under the direction of Mrs. Mary Madden.

Frederick L. Higgins, tenor soloist in St. Paul's choir, at Troy, N. Y., will resign his position next autumn, in order to enter the Massachusetts Institute of Technology at Boston.

C. Mortimer Wiske, formerly identified with musical matters at Brooklyn, N. Y., gave a musicale recently at Paterson, N. J., at which he was assisted by a number of his pupils.

Ernest Richard Kroeger, the pianist, gave a lecture-recital on "Tristan and Isolde" on March 26 at Elks' Hall, Louisville, Ky., under the auspices of the Louisville Musical Art Society.

Coleridge Taylor's "Hiawatha's Wedding Feast" was presented last month by the Wednesday Morning Musical, of Nashville, Tenn. J. P. W. Brown was the soloist. Arthur Phillips conducted.

The members of the Concord (N. H.) Oratorio Society are completing arrangements for the music festival to be held April 30 to May 3, inclusive. Dr. Carl Dufft, the basso, will be one of the soloists.

A violin recital was given at the Congregational Church, South Norwalk, Conn., on March 22, by the pupils of Clarence B. Nowlan, assisted by Miss M. Idella Campbell, pianist, and Mrs. Nowlan, soprano.

Miss Charlotte Anthony gave a piano recital on March 25 at Orion Hall, Woonsocket, R. I. The assisting artists were Mrs. Albert T. Foster, 'cellist; Albert T. Foster, violinist, and Arthur C. Clough, tenor. Clarence G. Hamilton accompanied.

The Schubert Trio, composed of Miss Ethel Edgecomb, Miss Ella Duell and Miss Louise Allard, gave a concert recently at Winthrop Hall, Dorchester, Mass. Miss Florence Bickford, contralto, and Franklin Wood, baritone, assisted the trio.

Henry C. Post, a prominent Michigan musician, a resident of Grand Rapids, has retired temporarily from his duties, and will travel in the West for the benefit of his health. Mr. Post was formerly head of the piano department at Akeley College, Grand Haven, Mich.

S. W. Cramer has been elected president of the May Music Festival Association of North Carolina. Mrs. W. B. Ryder was chosen for vice-president, and C. C. Adams for secretary and treasurer. The officers were elected at a meeting held at the Charlotte (N. C.) Y. M. C. A.

The following pupils appeared at the last musicale at Fort Edward (N. Y.) Collegiate Institute: Miss Flora Stevens, Miss Mabel Clark, Miss Estelita Luque, Miss Louise Clements, Miss Minnie Schermerhorn, Miss Joanna Jenkins, Miss Elizabeth Bennett, Miss Shearer, Miss Scott, Miss Harper, Miss George and Miss Holmes. The music teachers of the institute are Miss Marguerite Gaff, piano, and Miss Elizabeth Drake, vocal.

The Ellsworth Band of Maine includes the following: D. H. Tribou, cornet; C. E. Monaghan and Edward Doyle, cornets; Herbert Monaghan and Harvey W. Morang, clarinets; Arthur Davis, Winfred Clard and Harold Blaisdell, altos; William Quimby, baritone; P. H. Laffin and Frank Carson, tenors; W. G. Crockett, solo trombone; Joseph Silvy, tuba; George W. Downing, bass drum; John Stuart, tenor drum, and Morris Bowden, cymbals. D. H. Tribou is manager and leader.

Mendelssohn's "St. Paul," Handel's "Samson" and Dvorak's symphony, "From the New World," will be presented with other compositions at the musical festival at Spartanburg, S. C., under the auspices of the Converse College Choral Society. The soloists engaged are Mrs. Marie Kunkel Zimmerman, soprano; Miss Feilding Roselle, contralto; Miss Marie Nichols, violinist; Glenn Hall, tenor; Evan Williams, tenor; Gwilym Miles, baritone; Van V. Rogers, harpist, and Campanari, the operatic baritone. The Boston Festival Orchestra has also been engaged.

Miss Katharine Shepard, musical director of the Home Institute, New Orleans, La., was in charge of the last musicale, at which the following pupils appeared: Gladys Givens, Mena Wormser, Ione Stern, Edna Levy, Zoe Coco, Gertrude Stern, Martha Regard, Hilda Kahn, Pearl Adams, Ethel Farrell, Helen Blake, Virginia Winkinson, Adele Pizzini, Paula Wuerpel, Pearl Cooley, Carrie Barton and Isabelle Lamal. The mandolinists were Alda Lowengardt, Selma Kafie, Ethel Farrell, Josie Landauer and Gussie Berthelson. The recitations were given by Elvira Dickson, Elsie Diehlman, Gladys Kearney, Myrtle Hyde and Maud Seidenbach.

Miss Louise Kaneen, contralto; Roger Dabell, 'cellist; Charles Edgerton, contrabass, and Frank Dewire, pianist, assisted the violin pupils of Robert B. Keyes at their last recital, given at Lyric Hall, New London, Conn. The pupils who took part included: Margaret Coyle, Mabel Fields, Nellie Collins, Sarah Baker, Caroline Searph, Winifred Foran, Nellie Molloy, Myra Ford, Bessie Sheridan, Florence Doherty, Walter Poole, Tyler Lyon, Edward Dray, Courtland Pierce, Frank Beebe, Louis Morgan, Elmer Watson, Frank Damas, Samuel Scheaffer, John Leahy, Marcus Towne, Frank Hollins, Walter Dray, Edward Goff, Hollis Hudt, Clarence Markham, John Pickett, Oscar Swanson, Peter Gilmore, William Burke, Edward Staples, John McDonnell, Fred E. Waite, Orrin Latham, Joseph Collins, Harry Rollo, Peter Schandear, Louis Carr, Richard Kelly, Arthur Oldroyd and Joseph Oonti.

## Bach's "Passion According to St. Matthew."

ONLY TUESDAY night, the Brooklyn Oratorio Society, reinforced by a choir of men and boys, crossed the big bridge and repeated at Carnegie Hall the performance of Bach's "Passion According to St. Matthew," which the society sang the previous Wednesday evening at the Brooklyn Academy of Music, and which was reviewed in THE MUSICAL COURIER last week. The same soloists and orchestra appeared at both performances, and Walter Henry Hall conducted both evenings.

The grandeur, sublimity, beauty and dramatic power of Bach's "Passion Music," with its contrapuntal difficulties, is a work that holds the attention of musicians only. The public that goes into raptures over Handel's "Messiah" cannot understand it at all. Greater even than the Mass in B minor, the "Passion According to St. Matthew" is Bach's choral masterpiece, the epitome of his consummate genius. The beautiful chorales, the sublime utterances of the Saviour, the frailties of Peter, the pleadings of Mary, the cowardice of the High Priest, the irresolution of Pilate, and all the players in the terrible tragedy at Calvary as narrated by the first of the Gospel writers, are set forth with the overwhelming musical purpose that the ordinary musical intellect can hardly grasp.

The writer heard both performances—that in Brooklyn and the one at Carnegie Hall—and unfortunately the Brooklyn performance was the best—unfortunately, because the Brooklyn singers hoped for their reputation sake to do better in Manhattan. The chorales, however, were beautifully sung at Carnegie Hall, and of the soloists Mrs. Marie Zimmerman, soprano, and Ericsson Bushnell, basso, revealed themselves as artists of excellent oratorio style. Mr. Hall, the conductor, merits a vote of thanks from all musicians for his indefatigable industry in drilling the society for this gigantic work. Musicians alone can appreciate the difficulty of such an undertaking.

It is nine years since the "Passion According to St. Matthew," was heard in New York, and therefore there was a large public eager to hear the work again.

### Shannah Cumming.

NEWARK, Troy and Brooklyn all unite in singing the soprano's praises; good reason, for, with a brilliant voice, she combines perfect vocal method, and uniting with these both sentiment and intellectual appreciation. Appended are a few of her notices:

In addition to the splendid orchestral selections, Miss Shannah Cumming, of New York, the solo soprano, sang an aria from Spohr's "Faust" as her principal number. She has been heard frequently in this city, and her cultured voice has rarely failed to please even the most fastidious in musical taste. Her personality is very charming. In her encores she played her own accompaniments.—Newark Daily Advertiser, November 27, 1900.

In Miss Shannah Cumming, soprano, the club had a superior assisting artist. She is a soprano who would do credit to any musical event, and her reception last night showed that Trojans were not slow in appreciating her talent. Possessing a magnificent voice, having an attractive stage presence and having had the benefit of splendid experience, she appeared last night as a finished artist and won the auditor at once. Her introductory was an aria from Spohr's "Faust," an exceedingly difficult choice that was done full justice to. The trills, runs and sustained passages were sung equally well, and at the end a splendid climax was reached, arousing the audience to applause that could not be resisted, the encore being the always welcome "Spring Song."—Troy Press, November 20, 1900.

Miss Shannah Cumming, one of the leading choir singers in the metropolis, and also a favorite in oratorio, has been heard in Music Hall before. The dramatic qualities of her voice were nobly expressed in the Spohr aria, which was a fine and powerful utterance. When she returned to comply with the uproarious encore, she sat at the piano and to the accompaniment of her own fingers poured forth Weil's "Spring Song." The spontaneous outpouring of the tones and the fanciful freedom of the accompaniment were electrifying. It had the exuberant abandon of the spring itself.—Troy Times, November 20, 1900.

Miss Shannah Cumming has a fresh and brilliant soprano voice, and she sang a group of pretty songs with excellent enunciation and expression.—Brooklyn Citizen, November 30, 1900.

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# Music in Canada.

It is well that a disastrous fire which occurred recently at St. Anne de Bellevue, in the Province of Quebec, did not completely destroy the picturesque and historic house wherein Thomas Moore wrote his "Canadian Boat Song," which is sometimes heard in the Eastern parts of the Dominion.

Many opinions are expressed regarding a proposition to build a Queen Victoria memorial organ in Massey Music Hall. In the *Toronto Mail and Empire's* issue of March 30 this discriminating letter appears:

## Memorial Organ.

To the Editor of the Mail and Empire:

Sir—In the circular issued by the committee in charge of the Victoria memorial organ, I see that it is proposed to provide a bronze statue of the late Queen, at a cost of \$5,000; the organ itself to cost \$25,000.

Permit me to say that this bronze statue will detract greatly from the memorial feature of the organ. An organ placed in Massey Hall will come to be regarded by the public as part of the Massey Hall outfit, and a \$5,000 bronze statue will represent the memorial feature.

Very little can be done in bronze work for \$5,000. The whole of the \$30,000 should be placed on the organ itself. If it is to be a really great organ, it will require all of this. No grander memorial could be devised than a grand organ; without the bronze statue it will stand as the memorial. The bronze will not reinforce the thought, but rather detract from it. The idea that has taken hold of the public is the organ; the bronze will be provided by the city in another way. Yours, &c.,  
IN MEMORIAM.

March 28, 1901.

The Monday popular concert given in Victoria Hall, Toronto, on the evening of April 1 was attended by an appreciative audience. Mrs. Sullivan-Mallon, pianist; Hilda Richardson, cellist; F. C. Smith, violinist; Miss Anna Watson, vocalist, and Miss Margaret Manly, elocutionist, being the performers. An interesting program embraced Beethoven's Trio No. 1, and Trio op. 16, Jadasohn.

William C. Carl's organ recital in the Toronto Conservatory of Music Hall on the evening of April 22 will be attended by many musicians and organ students. The event is arousing general interest in artistic circles.

A sacred cantata was sung in the Church of St. Thomas, Hamilton, on the evening of March 29.

In Ottawa on Saturday afternoon, March 30, Miss Jean Stocks gave an interesting demonstration of her elementary music method.

The Toronto Orchestra's next concert will take place in Massey Music Hall, Toronto, on May 9.

J. D. A. Tripp, the well-known Canadian pianist, has been making a successful concert tour of a number of cities, including London, Windsor, Hamilton, Brantford and Toronto, Ont.; Miss Emily Heintzman, a gifted soprano, appearing as the assisting artist. Mr. Tripp consented to play Mendelssohn's G minor Concerto last evening at Mr. Bayley's "farewell concert" in Massey Music Hall.

O. Stewart Taylor is to be congratulated upon the success of his concert held in Windsor Hall on March 20 in aid of the Montreal General Hospital. Prominent soloists and a chorus numbering 400 voices took part in the program.

H. H. Godfrey's new song, "A Greeting to the King," is being effectively sung by Mr. Carnahan, baritone, of Toronto.

Massey Music Hall has been experiencing another

prosperous season, leading artists such as Fannie Bloomfield Zeisler, Leonora Jackson and Dohnányi appearing before very large and enthusiastic audiences. The complete management informs THE MUSICAL COURIER that a June festival is in contemplation.

On March 30 W. H. Hewlett gave the last of a special series of organ recitals in London, Ont.

Frank Ansten, a talented pupil of J. D. A. Tripp, will present a comprehensive piano program in the Toronto Conservatory of Music Hall on the evening of April 20.

Amy Murray, the Scottish-American singer, will shortly visit Canada. Her tour, under the direction of Mr. Colby, is to embrace Ottawa, St. Mary's and other cities.

Miss Sanderson, the capable secretary of the Montreal Ladies' Morning Musical Club, spent Easter Sunday in New York.

Mrs. H. M. Blight, the organ and piano soloist and accompanist, has returned to Toronto from a short sojourn in the American metropolis.

For the Victoria memorial organ in Massey Music Hall, active canvassing will shortly be undertaken. In addition to the \$4,700 already subscribed without canvass, at a meeting held on April 1, a subscription of \$1,000 was announced from S. J. Moore on the following day, making the total amount \$5,700.

Ambrose J. Small and C. J. Whitney, of Detroit, have entered into arrangements to build a grand opera house (seating capacity 1,800) in London, Ont.

## Women's String Orchestra.

MISS MINNIE TRACEY and Paolo Gallico will be the soloists at the concert to-morrow (Thursday) evening by the Women's String Orchestra, at Mendelssohn Hall. This will be the third concert for this season. The program follows:

Concerto, Brandenburger (Allegro).....Bach  
Fantasiestücke, Im Frühling.....Ernest Heuser  
Air, Alceste.....Gluck

Miss Tracey.  
Prelude, Le Dernier Sommeil de la Vierge.....Massenet  
March, from Serenade, op. 2.....Karłowicz

Piano solos—  
Caprice (Alceste).....Gluck-Saint-Saëns  
Hark, Hark, the Lark.....Schubert-Liszt  
Scherzo, C sharp minor.....Chopin

Mr. Gallico.  
Songs—  
Attente (Victor Hugo).....Wagner  
Feldensamkeit.....Brahms  
Un Réve.....Grieg

Miss Tracey.  
Nordische Weisen, op. 63.....Grieg  
Volksong (melody by F. Dye).  
Kuhreigen (cow herder's tune).  
Bauerntanz (peasants' dance).

## Mrs. Fisher and Mrs. Fuller, of Rochester.

THE former, Mary Chappell Fisher, gave a series of Lenten organ recitals at St. Peter's Presbyterian Church, Rochester, N. Y., the last one having a program consisting of Rachmaninoff, Gluck, Rheinberger, Bach and Guilmant organ pieces, Mrs. Margaret W. Giles assisting with soprano songs. Large audiences attended the recitals, testifying to the esteem in which this prominent organist is held. She has been engaged for the Pan-American Exposition series. Mrs. Louis E. Fuller gave an invitation oratorio recital recently (her pupils), the entire program being constructed of excerpts from the standard oratorios, with the exception of a piano duo by Chaminade. The program was well arranged, indeed, ranging from Haydn to Buck, and the *Post-Express* gives a half column of laudation to the affair. Mrs. Fuller's friends in the New York State Music Teachers' Association are glad to hear of her return to health and activity, and hope to see her with a good-sized class of pupils at the Glens Falls meeting.

## The Trabado School, Paris.

### A Continued Success.

THE success of this well-known professor continues this season from all points of view. In point of numbers it passes all other seasons, and it is no less true that there is success in numbers than that large numbers of pupils well sustained in any school denote valuable qualities in that school.

In results, also, this institution is not wanting, as the following will show. Among the Trabado pupils are always a large following of Americans of both sexes. Many of these are known at home both as artists and professors.

Among the recent débutants have been the tenors Ducasse and Martin, the baritone Duranti, sopranos Miss Rita Armstrong and Miss Wright and contraltos Mrs. Brown and Miss Delka. These have had and continue to have success in theatres of Russia, Italy, Spain and France.

There are likewise Miss Sibyl Sanderson, a loyal and enthusiastic pupil of Trabado, recently returned with éclat to the Opéra Comique, and Miss Marie Garden, who passed two years in Trabado's studio for vocal development. Miss Garden has already appeared over sixty times in the leading role of Louise, has created the leading roles of "Marseillaise" and "La Fille de Tabarin," which was given with great success two weeks ago at the Opéra Comique.

Miss Gertrude Rennyson, now singing in America, studied two and one-half years with Trabado. Miss Galli, the owner of a lovely soprano voice; Miss Pauline Wisman having also a most exquisite soprano léger and large repertory; Miss Jones and Miss Huebner, contraltos; Mr. Smith, a superior tenor, and Mr. Bennett, a bass chantant, with splendid voice, pure timbre and perfect style, and Miss Jessie Ringen, of St. Louis, are among those almost ready for public appearance.

As for the promising beginners, there are many, and they shall be heard of in their turn.

## Olive Mead.

RECENT successful appearances of Olive Mead were: March 13, Chickering Hall, Boston; March 14, with the Philadelphia Symphony Society; March 15, with the Art Society, of Pittsburgh. Here are a few of her notices:

Miss Olive Mead, the violinist, plays with good tone, which is well sustained, smooth and warm in quality. Her rendering was most intelligent and artistic and very refined and sincere. In her two solos she displayed confidence and freedom, and her efforts were recognized by the spontaneous applause of the public.—Boston Herald.

The soloist was a charming violinist from Boston, Miss Olive Mead, who has grown in artistic stature under the best local influences and plays with excellent command of the instrument, with grace and taste, good bowing, and produces an agreeable tone. A certain sureness and ease made all her numbers carry artistic conviction and the impression she made was distinctly favorable.—Philadelphia Press.

Miss Mead appeared only twice, once in each part of the program, but she proved to be the greater surprise. Her playing was most virile, and made a deep impression, owing to the firm and strong tone she developed.—Pittsburg Times.

Miss Mead's part in the program was a Vieuxtemps solo, "Fantaisie Appassionata," before the intermission, with a Romance by Fauré and "Three Hungarian Dances," by Brahms-Joachim later in the evening, all being supplemented by encores. Each was enthusiastically received. The chief characteristic of her style seems to be archness, a certain graceful, sprightly flavor, which might be designated as spirituelle. Last evening her Vieuxtemps' number sparkled at times like a shower of hailstones, with the sun shining through them.—Pittsburg Post.

## Hosea's Dates.

These are numerous and frequent, a few being as follows: "The Elijah," in White Plains, April 18; Newark, N. J., 31st inst.; his own recital at the Holland House, April 16, besides which he has eight other dates for April.

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## MUSIC IN LONDON.

LONDON, March 23, 1901.

THE last week has not brought forth any especial music wonders in London. Next week will be a different tale; for then we shall have Van Rooy's Schubert recital and Mr. Dolmetsch's old music concert on the same night, and a few other interesting things, including a Wagner concert by Henry J. Wood and his men in Queen's Hall. On the date of my last letter the same conductor gave us the best thing we have had in London for some length of time. He brought the whole of his Wolverhampton Festival Choir to Queen's Hall, and with the assistance of these estimable ladies and gentlemen pulled off by very far the best performance I have ever heard of the Ninth Symphony of Beethoven.

At the beginning I was a little alarmed. Mr. Wood has always been a first and peculiar favorite of mine; the task he had set himself was a stupendously heavy one, and it was painful to hear point after point utterly missed, and to find the whole movement wanting in sweet and supple cohesion. The flats were not joined; joints of the organ-ism seemed to creak in the working; there was just the difference between this rendering and some I have heard under Richter that there is between the movements of a beautiful dancer and those of a clockwork doll. But the scherzo went immensely; I remember no rendering to compare with this for cleanness, fire, irresistible energy. The trio was a bit tame; it lacked the sense of the open air; it was stodgy instead of rural in its atmosphere; it was not supple enough. But in the slow movement all was well again—and when I say well I mean as fine as any past reading of the thing. I cannot conceive of anything finer, more deliciously handled, more filled with just the right emotion than Mr. Wood's version. Yet after all it was only when he arrived at the last movement that we were able to realize that Mr. Wood's interpretation not only compared with previous London renderings but easily surpassed them. Of course, he had the advantage of a choir made up of voices of a quality and volume that we don't grow in the south of this country.

I have been told that the reason why the English produce so few voices big enough for the operatic stage is the climate. I cannot understand that. For the north of England is where the biggest voices come from; the south has nothing like the fine choral societies (though these have become preposterously overgrown) of the north; the voices here have little character and no volume. Now the north of England is infinitely worse off than the south. The south is bad enough, the Lord knows; but as I had the misfortune to be born in the north and there to live for the first twenty-one years of my life, I can state with a certain amount of feeling that the north is simply damnable during all but two months of the year—July and August. In face of these facts the climate theory utterly breaks down, unless the truth is that only those people born in our two good months have voices. I suspect the truth to be that the English produce as many fine voices as other nations; only our singers prefer to sing in Handel's oratorios and bawl his choruses to setting to work seriously, training their organs, learning to act and chancing earning a starvation wage by some small success in one of our traveling opera companies.

But to return to Mr. Wood. Such a chorus as this has never to my knowledge visited London before. The next best I remember is the Leeds Choir, which Mr. Henschel brought up about ten or twelve years ago. They sang the choral parts splendidly, but Mr. Henschel was not a Wood. Perhaps the Leeds people would have done as gloriously as the Wolverhamptonites if Mr.

Henschel had been able to help them as Mr. Wood did instead of hindering them in his well-known favorite style. There was not a slip from beginning to end; all those interminable high notes—justly the terror of most choirs—came off precisely in tune; the last was full of force and a sense of speed, and every nuance was sung with a delicacy, certainty and a sense of the emotion to be expressed that I had not found before. As for the soloists, they were fairly good, with the exception of Madame Blauvelt. She seemed to regard herself as the prima donna of the afternoon, with all the rest of the artists as mere accompanists. She prima donnad (if the phrase may be permitted and can be understood) her part with disastrous results. I could have wished, too, that she sang in tune. Lloyd Chandos, the tenor, did very well with the thankless tenor solo.

After the symphony Mr. Busoni played the Emperor concerto. I must say this was rather a tax on the attention of an amateur audience. But it was as successful in its way as the symphony. Busoni is, in my opinion, one of the finest living pianists. Lamond perhaps has greater strength; but for a combination of force and delicacy and feeling, Busoni stands among the very best. Tired after a journey from Manchester—he arrived only half an hour before the concert began—he had plenty of energy, and the slow movement came off with a wondrous still beauty and depth of emotion. After the concerto I bolted from Queen's Hall. I felt I had had my money's worth; in fact more than that, seeing that I didn't pay at all. Whether the concert is still in progress, at what point of the program they have arrived, I cannot guess. I know I left after 5 o'clock, when all the executants were preparing themselves with joy to go through a goodly part of "Tannhäuser." I hope they were successful, and that the Wolverhampton contingent has by now returned to the bosom of its family. I hope also that it will some day visit us again. That is not unlikely, since the hall was packed to the last seat on this occasion, and some friends of mine (who don't know much about music and want to get to know, and whom I had recommended to hear the Ninth Symphony as a pleasant and light introduction to more serious works) were unable to get in. If they had succeeded perhaps you would be reading a friendly obituary notice—I hope from the pen of Mr. Blumenberg or Mr. Hunecker, not Mr. Krehbiel, who cannot be persuaded to love me—instead of this article.

I have nothing to say about the Pops. They go on in their humdrum way, and, at any rate, have improved to the extent of being tolerable. I find the hours between 8 and 10 on Monday nights pass very pleasantly; but it is only fair to say that I am seldom at the Pops at that time, or, indeed, any other. To play a delicate Mozart quartet in St. James' Hall is like playing the "Hallelujah" chorus on a flute.

Sauer is here. I have a friendly feeling toward this gentleman. At the beginning of my little career as a musical critic he rendered me a great service. He was the first artist I cut up in the *Saturday Review*, and it was the very admirable spirit and determination with which I accomplished the task that made me a favorite with editors. But for him I might still be grinding out hymn tunes as organist of some London church, and having weekly rows with my vicar. So I am, I trust, duly grateful. But I cannot admit him to be a fine pianist. He has a certain technic—but so has everyone nowadays. He brings no magnificent intellect to the music he takes in hand; he seems incapable of emotion; and in even the greatest works he confines himself to getting pretty little effects by fakes and a somewhat wanton use of the soft pedal. The other day—Wednesday afternoon to be precise—he went through the B flat minor Sonata of Chopin in a fashion that can only be described as heartless.

When I cut him up some folks remarked: "Oh, how heartless!" But what about Chopin? Is he to be cut

up at the sweet will of any piano faker merely because he happens to be dead? I throw not. I never shall forget the Funeral March. The military bands at the funeral of a late deceased sovereign could not have played it with more terrible resolution to keep strict time. In fact it would have set me marching out of the hall had I not wished to hear how Mr. Sauer would treat the finale. It was as I anticipated; he frisked with it and pulled its tail and got to the end, and all the ladies in the room were highly delighted. I came away. I shall never hear this pianist again if I can help it. But as these ladies must have some gentleman to admire and to gush about I don't grudge Mr. Sauer his success with them. There must be prima donnas of both sexes; let us not envy the gentlemen their big audiences and earnings. But let us beware of confounding them with the genuine artists.

JOHN F. RUNCIMAN.

The first concert of the eighty-ninth season of the Philharmonic Society took place on February 27 at the Queen's Hall, under the conductorship of Dr. Frederic Cowen. Three novelties were given: A Notturmo Serenade in D major, for two orchestras, by Mozart; an orchestral song, "The Soldier's Tent," by Sir Hubert Parry, sung by Plunket Greene, and a violin concerto, by Hermann Grädener, played by Franz Ondricek. The Mozart novelty had only historical interest, the work itself having little intrinsic value; the "orchestral song" had no sort of interest, historical or other; and the new violin concerto—superbly played by Ondricek—proved to be an exceptionally dull example of Kapellmeister music. The concert concluded with a magnificent performance of Beethoven's C minor Symphony.

At the second concert of the season the most important item was a very fine performance of Tchaikowsky's Fourth Symphony in E minor; Miss Marie Brema sang Purcell's "Mad Bess" (scored by Dr. Stanford), and songs by Moninsko and Beethoven in splendid fashion, and Emil Sauer played his own Concerto in E minor for the first time in London. The concerto is a shallow and pretentious work, unworthy the attention of serious musicians, but it is only just to add that it was most brilliantly played by Mr. Sauer, and received with enthusiastic applause by the audience.

## Gaston M. Dethier.

GASTON M. DETHIER, the organist whose wonderful command of his instrument is making him famous, played the following program on Easter Sunday in so masterly a fashion that it is safe to say that he has few, if any, peers in this country.

11 A. M.—Solemn High Mass.

Prelude, Alleluia.....Beethoven  
Vidi Aquam.....Richardson  
Orchestral Mass.....Ambroise Thomas  
Offertory, Larghetto from Quartet No. 9.....Mozart  
Toccata.....Widor

8 P. M.—Solemn Vespers.

Prelude, Symphony No. 2.....Haydn  
Psalms.....Witt and Molitor  
Hec Dies.....Riga  
Regina Cæli.....Richardson  
Benediction, O Salutaris.....Ambroise Thomas  
Tantum Ergo.....Dethier  
Postlude, Toccata.....Fleuret

## Mariner Pupils May Recitals.

FREDERIC MARINER is preparing for his annual series of May recitals, at which programs will be played by the Mariner pupils. Cards of admission will be supplied at the Virgil Piano School, 29 West Fifteenth street.

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# MUSIC IN BROOKLYN.

**N**OTHING more forcibly illustrates the truth of the late lamented P. T. Barnum's observation (the American people must be humbugged) than the unaccountable success of certain European musical artists who make tours in this country.

A pianist comes, and during his first visit makes no stir. He plays to small houses at small prices. The critics damn him with faint praise. Presto! Like magic comes a change. A few women, more or less enthusiastic and hysterical, discover a halo and the dreamy, far-away expression of the pianist's eyes. A humorous newspaper writer pens a clever article which attracts widespread attention. The hesitating critics wash the cobwebs from their eyes and almost to a man declare the pianist to be the greatest upon earth, cherishing at the same time the hope that no mischief-making person will hunt up their criticisms of the pianist's first season, and thus compel them to publish the deadly parallel. Up go the prices, and an ordinary recital hall will not hold the eager crowds who have come under the hypnotic spell. Musicians understand that the pianist is not the greatest upon earth, but the public has caught the fever, and all sorts of people make all sorts of sacrifices to hear just "once" the artist whose personal magnetism is more powerful than his technic or musicianly skill.

The game is up. The public has been humbugged into believing something which, in fact, does not exist, and all the forces of the United States Army and Navy combined could not stop the tide that rushes in to hear a man play the piano no better than that of a dozen other men (and women) who do no more than attract the interest and enthusiasm of a rational musical public.

Take the Henschels, now making a "farewell (?) tour" in this country. Even in their prime, neither of these singers possessed a voice of good quality. Mr. Henschel's basso was positively coarse and grating, and if it was that at the beginning, what can it be now? It is something awful to listen to the "choppy" staccato singing of this man, with his voice worn to the outer edge. In her youth, Mrs. Henschel's voice was pleasing and her style charming. She is charming still, but, alas! that voice, a remnant of former years, attempting to sing works that no one but a singer with a fine voice would think of putting upon a program.

These singers made their farewell appearance in Brooklyn last Wednesday night, at Association Hall, under the auspices of the Brooklyn Institute. Having established a certain sentimental standard, these overstrained vocalists continue to appeal to provincial audiences, and thus, despite their apparent vocal weakness, people listen to and applaud them.

The Henschels presented one of their typical programs. They sang several duets, and each several groups of songs. The concert closed with Mr. Henschel's cycle of Serbian Romances, for soprano, contralto, tenor and basso. The artists assisting them were Mrs. Elizabeth Leonard, contralto, and Barclay Dunham, tenor. As a composer Mr. Henschel is never dull. His setting for a collection of ten Serbian poems, revealing the gamut of human emotions,

was fairly well sung. The honors were easily won by the women—Mrs. Henschel and Mrs. Leonard. The latter's rich, noble contralto captivated the musical people in the audience with her solo, "Sad Bride," that being the eighth poem in the cycle. Mr. Dunham happens to be the tenor soloist in the Lafayette Avenue Presbyterian Church choir. This is the choir directed by the secretary of the Institute music department, and that must explain his appearance, for not even the Institute music committee would dream of engaging an outside singer with such a light, nasal tenor voice and amateurish style. Now that we have heard at Institute concerts this season the secretary's contralto (Mrs. Ruland), his basso (Mr. Williams) and his tenor (Mr. Dunham), we must have the soprano, too. By all means, Mr. Secretary, bring on the lady with the top notes.

The Arion Ladies' Chorus will assist the fourth in the series of Young People's Symphony concerts at the Academy of Music Saturday afternoon, April 13. Mrs. Hissem De Moss, soprano, will be the soloist. The report of the Arion Ladies' matinee a week ago last Sunday was crowded out of THE MUSICAL COURIER last week. The Ladies' Chorus was assisted in an excellent program by Mme. A. M. Fischer, coloratura soprano; Miss Frida Schwultz, contralto, and Master William King, violinist. Conductor Claassen read Wagner's essay on Beethoven's Ninth Symphony.

For the first time in seventeen years we are to have in Brooklyn a performance of the great choral symphony, on Tuesday evening, April 23. The concert will be given at the Academy of Music, under the auspices of the Brooklyn Arion and a large number of prominent citizens. The program, which has not yet gone to the printer, will announce "An Evening with Beethoven and Wagner." Meistersinger (Prelude).....Wagner  
Tannhäuser aria, Dich Theure Halle.....Wagner  
Miss Louise B. Voigt.  
Piano Concerto in G major.....Beethoven  
Leopold Winkler.

The Ninth Symphony.....Beethoven  
Arthur Claassen will conduct the concert. The orchestra will be composed largely of members of the New York Philharmonic Society. Schiller's "Ode to Joy" will be sung by the Arion Maennerchor and Ladies' Chorus and the following soloists: Miss Louise B. Voigt, soprano; Mrs. Carl Alves, contralto; E. C. Towne, tenor, and R. B. Overstreet, basso.

The last performance in Brooklyn of Beethoven's Ninth Symphony was given under Theodore Thomas March 29, 1884.

The public sale of tickets for the concert on April 23 will open at Wissner's on April 10 (to-day). The list of subscribers is already very large, and the indications are that a brilliant audience will assemble to hear Beethoven's immortal symphony.

To-morrow (Thursday) evening the Musurgia will give their concert at the Academy of Music, under the auspices of the Institute. Walter Henry Hall will conduct.

Dr. Henry G. Hanchett will give his second recital at Adelphi College next Monday afternoon, April 15. The subject will be "Mozart and Rubinstein." This will be the program:

Fantaisie and Sonata in C minor.....Mozart  
(With accompaniment for a second piano by Edward Grieg.)  
Mr. Dodd and Dr. Hanchett.  
Concerto in E, op. 25.....Rubinstein  
(The orchestral accompaniment arranged for a second piano.)  
Mrs. Dodge and Dr. Hanchett.

The Richard Arnold Sextet, and Miss Sara Anderson, soprano, will assist the members of the Brooklyn Apollo Club at their next concert, to be given at the Academy of Music, Tuesday evening, April 16. The club will sing: May Morning.....Pache  
Lullaby.....Mozart  
(Arranged by Arthur Claassen.)

Twenty-third Psalm.....Schubert  
Paul Revere's Ride.....Dudley Buck  
Serenade.....G. W. Chadwick

Miss Anderson will sing an aria from Massenet's "Hérodiade," and songs by Adele Lewing, Helen Hood and Denza. The sextet will play an elegie and waltz by Tschalkowsky, and a "Cradle Song" and ballad by Fiby. This will be the third and last concert by the club for this season.

Stainer's "Crucifixion" was sung at several of the Brooklyn churches on Good Friday. Noteworthy performances were given at St. Mark's Protestant Episcopal Church in the Eastern District and at the First Reformed Church, also located in the old Williamsburg district.

Henry Holden Huss will conduct the third in the series of five musical picture lessons at the Misses Crawford School, on Joralemon street, on Saturday afternoon, April 20.

## The H. W. Greene Summer School.

ONE of the best opportunities for students and teachers to pursue their work under favorable conditions during the summer season has been made by H. W. Greene in his more recent plans for a summer school.

The session, which for thirteen years has been held in New York, has been transferred to his country home in Brookfield Centre, Conn. In addition to the three old-fashioned country homesteads which have come under his control within the past year, the local authorities have given him the freedom of the town hall for lectures, concerts and recitals. The place affords all of the natural advantages of quiet country life, together with beautiful scenery, delightful air and high altitude. Mr. Greene's collaborators are selected from the faculty of the Associate School of Music, while eminent New York artists have been secured for special lectures and recitals.

The plan, as outlined in the prospectus, affords for the exceedingly moderate price of \$100 not only room and board during the entire session of eight weeks but three private lessons per week in either specialty from the head of the department; also attendance upon sixteen conversational for teachers, lectures on special subjects, recitals, concerts and special drill in conducting choirs.

Piano, voice, organ, theory, violin and sight singing are the principal subjects, and a special course for training of teachers in public school music has also been added.

Much interest is manifested, and the success of the season has already been assured by the number of teachers who have made application.

Mr. Greene may be communicated with either at his New York address, 489 Fifth avenue, or at Brookfield Centre, Conn.

## Pupils of Mme. Ogden Crane.

AMONG many talented pupils who have appeared this season at Mme. Ogden Crane's popular recitals are Miss Costello, Miss Riordan, Mr. and Miss Roth, Miss Cohen, Mrs. Pullen, Mr. Gaffney, Miss Humeston, Miss Weigold, Miss Wheeler, Miss Munroe, Mr. Williams, Mr. Georgi, Miss Richards, Miss Gilbert, Miss Ester and Miss Burhans.



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## Music in Russia.

## III.

**W**ITH Glinka's epoch, Findeisen considers that Alexander Dargomyzsky and Alexander Sseroff must be reckoned; they were the talented carriers on of work that he began, the foundation and regulators of the artistic life of Russia.

Alexander Sergejewitsch Dargomyzsky was born February 2, 1813, in the province of Toula, and, like Glinka, was influenced by the Russian folksong that he heard around him. He soon displayed musical endowments. In 1817, when his parents settled in the capital, he received a complete French education, which made him always display especial preference for French music, and his first great work, "Esmeralda," is like a weak copy of French opera scores. Even his greatest work, the opera "Russalka," is not free from terms quite alien to the Russian folksong. The musical education that he received was that of the children of all the rich, noble families of the time. He took lessons in piano and violin and learned the rudiments of theory. He soon began to compose piano pieces and song tunes, and became popular in the fashionable salons of the capital. For four years (1831-35) he was in the Government service, but from this his position as a member of a wealthy family enabled him to escape. In 1833 he made the acquaintance of Glinka, and his influence completed the musical training of Dargomyzsky by giving him to study lectures by Dehn on theory and harmony.

The success of Glinka's "Life for the Czar" had great influence on Dargomyzsky, and he began to write an opera after the "Lucretia Borgia" of Victor Hugo, but he never finished it, as the censorship refused to pass it. Then he took up "Esmeralda," which he composed for a French text at first, but afterward translated it into Russian. For eight years the score remained neglected in the office of the Imperial Theatre, till it was given on the stage at Moscow in 1851, and finally at St. Petersburg. In spite of its many weak points it had great success at its first performance, but it soon vanished from the repertory and is now seldom produced, nor was any piano arrangement ever made. His second great score, the "Feast of Bacchus," on Puschkin's text, has never been seen on the stage, and had only one performance in a private concert.

In 1844 he went abroad, where he made the acquaintance of many musical celebrities. Auber, Fetis, Meyerbeer, Halevy welcomed him, and he performed with success fragments of his work in Brussels, Paris and Vienna, both in private houses and in public concerts. His success abroad, his praise by the press and acknowledged musical authorities raised his reputation at home, and on his return "Esmeralda" was at last produced. His "Russalka" dates from the year 1855, and meanwhile he had written a whole series of song numbers, many romances, and proved himself a master in this form of art. He breathed into them a deep, genuine dramatic feeling, as in his "Old Corporal" and the "Paladin," but introduced a humorous element hitherto unknown in Russian music. He was a master of the art of declamation also, and both these characteristics appear in "Russalka," first performed in St. Petersburg May 4, 1856, and now one of the most popular of Russian operas. But his talent for declamation is most clearly displayed in his exclusively declamatory opera, "The Marble Guest," on a text by Puschkin. When he composed this opera he was lying on a sick bed, with death

approaching rapidly. He regarded the completion of this, as yet despised and utterly neglected work, as his life work, but he could not complete it. He died January 5, 1869. It was finished by his successor, C. A. Cui, an adherent of the young Russian school, which makes the perfection of Glinka's work and the lifelike declamation of Dargomyzsky the starting point of their artistic development. In addition to his four operas and about 100 romances, he left charming fragments of a comic opera, "Ragdana." Of his three symphonic poems, the little Russian "Kasatchok," his "Baba Jaga" and the "Finnish Fantasia," the first is always received with deserved applause; it is a work distinguished by freshness, beauty of form and marvelous combinations of counterpoint.

Alexander Nikolajewitsch Sseroff, born in St. Petersburg, January 11, 1820, had a different fate allotted to him than that of Glinka and Dargomyzsky as he had to make out life under many heavy difficulties. His father was not noble, and although he held a high official post never had the disposal of a large income. Hence A. N. Sseroff had to spend nearly his whole life in the public service, which he detested, and in which he never attained a profitable position. Even his musical criticisms brought him little money. He had in art as in life to trust to his own powers. In childhood and youth he showed marked talent, not only for music, to which, in spite of his father's opposition, he finally devoted himself, but to painting and literature.

He was educated in the Gymnasium, and in the newly opened Higher Law School, which he left with distinction in 1840. His musical training he owes to nobody but himself. His official position in the post office kept him for a long time remote from the musical life of St. Petersburg. He lived in Simferopol, then in Pokow, and in the fifties settled "for quiet" in St. Petersburg. There he made connection with the musical world, and soon became one of its most brilliant representatives.

He had for a long time made attempts at musical composition. Among his youthful works, which have, unfortunately, not been saved, are "The Miller's Daughter of Marly" (text from a French piece) and "Maynight," based on Gogol's poetic narrative. It was only in the seventy-eighth year of his life that he manifested his whole eminent talent as an opera composer. In 1863 his "Judith" was performed for the first time in St. Petersburg, and at once had an honorable place in the repertory. Three years later "Ragdana" pleased still more the public taste. Many saw in its success the final triumph of Russian over Italian music. His third opera, "Die Feindliche Nacht," based on Ostrowsky's drama, was not quite finished, and was only performed in 1871, some months after his death. In "Judith" Sseroff came forward, quite independent, quite uninfluenced by his two great contemporaries, with artistic and brilliant music which in places rose to classical simplicity and force, such as the biblical text demanded. In his second opera he appears as a zealous partisan of Wagner, but yet had not grasped the kernel of Wagner's dramatic innovations, but seems rather to have written a Russian opera in the spirit of Mendelssohn, which in spite of some brilliant effects is weak as a dramatic work of art, and entirely devoid of the epic character which the historical text demands, as the action takes place at the time of St. Vladimir and the conversion of the Russians to Christianity. In his third opera, "Die Feindliche Nacht," we find him carried away in the then popular current of Russian literature. He tries

to create a folk opera, in which, in spite of all his gifts, he does not succeed. He never in his whole life was in touch with the people; he was the son of an intelligent bourgeois, yet in spite of all these drawbacks the selection of his material and many successful traits in the handling of it pointed the way to subsequent Russian composers to a new field.

The other compositions of Sseroff, some chorals, some vocal and orchestral things, contribute little to the characterization of his creative power. It was only in the evening of life that he devoted himself to active composition, and all his struggles, all his musical inspiration, ended with his three operas.

Sseroff, however, was more important as a writer on music. Before him there was no musical criticism, for the ordinary critical articles that then appeared were from the pens of writers who from a musical point of view were mere dilettanti. In the course of his twenty years' work as a critic (1851-1871) he contributed to thirty-seven journals, many of them being foreign. His knowledge and learning were great; he was a brilliant, rough, often uselessly passionate controversialist. The foundation of his critical judgments was the history of music, hence he fought untiringly against dilettanteism, and was the first in Russia to comprehend the ideal of Richard Wagner. Hence he devoted to Wagner, of whose friendship he was proud, a series of his most brilliant articles. His position in the trinity of the founders of Russian music is as independent as important. His natural talent, his untiring creativeness, his energetic combats for the truth, will always be honored in Russia, all the more because the circumstances under which this talented artist had to labor presented countless difficulties. He had to work for his daily bread, for only in the last eight years of his life could he exist on the profits of his operas and a pension which had been given him after the performance of the "Russalka." Yet he was able to travel abroad and make the acquaintance of the glories of the musical world, Wagner and Liszt. How much Wagner loved and valued him is evidenced by a letter (February 10, 1871) addressed to P. Wiskowatoff on the announcement of his death: "Sseroff is and remains what he always was, one of the noblest men that I can imagine; his tender disposition, his pure feeling, his cultivated spirit made the sincere friendship which he gave to me one of the most precious possessions of my life."

He died at St. Petersburg, January 21, 1871, on his return from Rennes, where he had gone as a delegate to celebrate Beethoven's hundredth birthday. He was buried in the cemetery where Glinka and Dargomyzsky repose.

## S. G. Pratt's Pupils' Concert.

**T**HE pupils of S. G. Pratt gave their third concert of the season at the West End School of Music Friday evening, March 29. The pupils taking part were Miss Beatrice Brower and Miss Nellie E. Andrews, whose performance of Beethoven's Sonata, op. 13, astonished the audience with its strength and artistic finish; the Misses Sophie and Beatrice Goodman, Miss Anna Strothman, Miss Regina Sicher, Misses Evelyn and Louise Thomas, Mrs. E. B. Southwick, Ernest L. Thibault and Miss Lulu Eggleston. The rapid progress of Mr. Pratt's pupils is the best testimony as to his abilities as a teacher, and his school now includes not only members of the best families of Manhattan, but many who come from various States of the Union.



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FRANKLINSTRASSE 20,  
DRESDEN, March 26, 1901.

**B**UNGERT'S "Nausikaa" tragedy, forming the second part of the composer's "Homeric World," was the signal event of this week at the Court Opera. Though given without cuts and lasting from 6:30 till nearly 11, the first night presentation created almost as much enthusiasm as did "Odysseus' Heimkehr" four years ago. As in the case of the last mentioned ("Odysseus' Return"), the dramatic force of the libretto and its spiritual content—the central idea being that of a sacrifice and renunciation—stand first. The grand scenic effects as well, and the power and epical grandeur of the diction, add further to the prominent feature of the work, revealing the theatrical genius of the composer, who is also his own librettist, and who has the technic of writing at his finger tips.

As for the music, it has to be considered in second line. It is nevertheless highly colored at times, melodious, romantic and very popular in style and construction. The simplicity of both orchestration and harmonization is astounding, yet the effect pleases the public, and "it sounds well," as a German expression runs.

I for my part enjoyed the Klangwirkung of the orchestral colors, which strike the hearer as being well in keeping with the poetic mood of the subject. The first act contains several lengthy episodes, which no doubt will be shortened later.

Contrary to the "Kirke" drama—the sensual style of which met with general disapproval here—the "Nausikaa" plot is absolutely moral, as is suggested by the fine motto: "Ein jedes Menschenleben ist ein Opfern, ein Sterben für das Liebste auf der Welt." Like Wagner's Senta, Nausikaa represents the pure, unselfish love of a maiden sacrificing herself to soothe the wrath of the gods, thereby sparing the object of her affection (in this case Odysseus) from perishing. Odysseus is pictured as the steadfast hero who, by way of his "Heimaths Sehnsucht" (longing for home), is capable of resisting any temptation.

The cast was the best, one and all of the singers being equal to their tasks, Scheidemann (Odysseus) carrying everything off with flying colors. The pathos he puts into his part is absolutely convincing. Wittich's impersonation of Nausikaa rivals her model Penelopea creation in the "Return"; Perron's picturing of the "serious bard," Homeros, ranks among his most finished readings, both vocally and histrionically. Forchhammer's make-up of Euryalos (Nausikaa's jealous lover) was very much to his disadvantage, but he sang well. The sirens were successfully presented (vocally) by Chavanne, Fröhlich and Wedekind, none of them, however, looking their parts, for they ought to be beautiful. One regretted that Fr. Nast had not been chosen for the soprano part.

That Von Schuch—inspired and inspiring—was above reproach goes without saying. Orchestra and chorus

surpassed themselves. First rate were also machinery and decorations under the technical management of Messrs. Moris, Rieck, Metzger, Fisher and Bähr. Soloists, composer and conductor were called before the curtain many times. A host of foreign guests, managers, critics and other professionals attended the representation. Among them I noticed Baron von Gilsa (Cassel), Angelo Neumann, Prague; Franz Bittong, Hamburg; Geheimerath Pierson, Berlin; Otto Neitzel, Max Kahlbeck, Dr. Kleefeld, W. Tappert, Taubert, Martin Krause, &c.

● ▲ ●

Concerts have been numerous of late. Vladimir de Pachmann delighted us by his Chopin readings. His truly Polish rubato, his impulse and his highly colored romantic conception outstripped all other Chopin players heard here so far this season. As for Mozart, however—his Mozart interpretation of course—he left much to be desired, and as for his strange "De Pachmannish ways," his impromptu speeches, &c., they are most peculiar indeed. Bach and Weber filled the rest of his program. Further recitals were given by Walter Bachmann, Henryk Melcer—a remarkable musician, though as a pianist indulging in mannerisms—by the Lehrergesang-verein, by various quartet unions, Petri, Lewinger and by Gertrude Peppercorn.

An American singer of a prepossessing stage presence is Miss Tracy, of New York, who assisted at the concert of Heinrich Bruns, our former Court Opera tenor. The latter owns a powerful, high voice of a fine timbre, which is, however, more adapted for productions on the stage than for Lieder singing. As an interpreter of songs he can ask for neither praise nor sympathy.

Some days later Fräulein Natalie Haenisch's pupils' recital was given with marked success. The occurrence, which took the form of a most delightful 5 o'clock tea invitation, was distinguished by the presence of members of the highest aristocracy and the prominent lights of the musical and artistic world, who attended as listeners. Maria Spies sang Hartmann's "Schwanenlied" and songs by Gramman and Rabl so well that she came well nigh repeating them. Gabriele von Weech, who only lately returned from a Gastspiel tournée in Germany, displayed all those fine qualities of her talent which have been commented upon in this paper on previous occasions. America was represented by Miss Pufrock, of St. Louis. She is the happy owner of a brilliant voice, the training of which did equal credit to her teacher and to her own energetic studies and rich, natural endowments. Another American, Miss Virginia Listemann, of Chicago, has been mentioned before as one of Fr. Haenisch's best scholars. She is musical to her finger tips, and sang very well. Several other gifted art novices contributed songs, among them Fr. Strakosch, Ritter v. Bossa, v. Schmalz, Naseman, &c. Dr. Rabl, of the Court Opera, accompanied throughout. He is a good musician. Rabl, by the way, the other night at the opera accomplished wonders. Called upon at a few hours' notice to act as a substitute for Von Schuch, he directed Delibes' "Sylvia" music without a single rehearsal, acquitting himself of the task with credit. After the conclusion of the musical part, Fr. Haenisch's guests delighted in a charming social affair, the pleasant character of which was greatly enhanced by the hospitality and amiability of the hostess.

The examinations at the Royal Conservatory hold forth untiringly several times a week. Fr. Molly von Kotzebue, the recognized singing authority of the school, according to report in the newspapers achieved the best results with her pupils. Regretting not to have received any tickets to these examinations, I cannot go into details.

A former pupil of Fr. von Kotzebue, Frau Goerisch-Medefind, recently assisted at a charity concert, achieving due acknowledgment from the press. The well-known singer, who after her marriage retired for some time from the public concert platform, has of late resumed teaching.

Mrs. Medefind was recommended to my notice by a first-rate musical authority of Dresden.

Among new interesting publications Bruno Ramann's posthumous work for violin and piano, "Reinsage," published by Edm. Stoll, of Leipzig, calls for attention. This beautiful, fantastic creation, replete with poetry, mood and all the charm of the olden time legends attached to the surroundings of the majestic river Rhine, has not to be noticed on the strength of its musical worth alone, for it is at the same time very popular, and will add favorably to the repertory of violinists. Several others of Ramann's compositions, op. 77 and op. 82, are published by Arthur Schmidt, of Boston. Otto Floersheim's new poetical "Consolations" received the other day very flattering comment in the Dresden *Neuzeit Nachrichten*. Accounts of Ploetner's Philharmonic concert, the Ash Wednesday Verdi celebration at the Court Opera, Hildach's duet recital, the Royal Symphony concert, the Udel Quartet and Julia Hansen's pupils' recital will be given in my next.

A. INGMAN.

#### Thomas Preston Brooke, Conductor.

**T**HE most marked evidence of the progress of music culture in America is the popularity and growing interest in analytical and lecture-recital programs.

Some of our representative soloists, recognizing this demand, have been very successful in their so-called lecture-recitals, but it remained for Thomas Preston Brooke, conductor of the Chicago Marine Band, to conceive the novel idea of giving a series of orchestral concerts supplemented by his own analysis of the programs, which he will conduct facing the audience and standing at the back of the stage with the orchestra seated in front of him, adding to the indescribable force of his characteristic dignity of conducting a short talk or descriptive analysis with each number of the program; he will thus give to the audiences a sort of key to his reading and interpretation.

A source of pleasant anticipation to those who have heard the remarkably effective and intelligent interpretation of the masters which Mr. Brooke has arranged and given with scholarly analysis and fine appreciation of detail in his conducting of the Chicago Marine Band concerts of recent years, the often expressed wish to hear this man conduct an orchestra which would furnish him the resource for expression of his ideas (that a band, however complete, does not afford) will soon be gratified, and an extended tour of the United States and Canada has been arranged, beginning at the close of Mr. Brooke's engagement for the Chicago Marine Band at the Pan-American Exposition, when he will disband the band and begin the tour of his orchestra.

Mr. Brooke is thoroughly in earnest and enthusiastic over his new work, and to those fortunate enough to know him and appreciate his great musicianship, firmness of purpose and versatility of expression, the possibilities for such a departure are at once apparent, and all are unanimous in their praise of his plan, agreeing that it is impossible to predict the far reaching influence and results of this educational, as well as delightful, form and entertaining method of presenting orchestral music to the public, for it will not only furnish untold advantages to the student but at once claim the attention of the average concert goer.

**T**HE conductor of a Berlin singing society, well versed also in orchestral conducting, who has given concerts in Berlin with great success and received excellent criticisms, would like to take the place of director of a mixed or male chorus and to establish himself at the same time as teacher of the vocal art in a conservatory. References can be obtained from Prof. Dr. Joseph Joachim, director, and Prof. Adolph Schulze, head of the vocal department of the Royal High School of Music, at Berlin, and from Otto Floersheim, Berlin, W. Linkstrasse 17, in whose care letters on the subject should be addressed under the heading of "Conductor."



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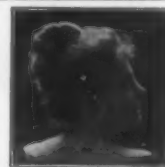
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SAN FRANCISCO, April 1, 1901.

**A**LARGE audience filled Maple Hall at the Palace Hotel on Tuesday evening when the piano recital by some of Roscoe Warren Lucy's pupils took place. The room is a capital one for concerts, the acoustics being all that could be desired, and the hall sufficiently large to enable the players to obtain excellent effects from the piano. The program was of just the right length, and no encores were allowed; everyone remained until the end of the concert, and showed by their close attention and discriminating applause their enjoyment of the numbers presented.

As is natural with young people appearing for the first time before an audience, there was more or less nervousness shown—a nervousness, by the way, that is not entirely apart from professional pianists, but in spite of that some excellent technic was apparent under the nervous tension. In fact the whole program was given in a remarkably good style, and Mr. Lucy was congratulated heartily at the close. Little Miss Roberta Lion is a remarkably clever child, her playing being far above the average for her years. She is interested in her music to such an extent that practicing is not a burden to her. Miss Helen Chamberlain, who studied for some time in Germany, but who is now coaching with Mr. Lucy, although suffering from nervousness, played with style and effect, and in the Grieg duets with Mr. Lucy was heard to the best advantage. Miss Zoe Durner played in a brilliant manner that showed great promise for a future career. Her selections were greatly enjoyed, the "Two Skylarks" being perhaps the most pleasing number. Miss Eugenie O'Connell showed temperament to a marked degree; in fact it can be said of the recital as a whole that it was above the average of public work done by pupils.

The program is given herewith:

Hexentanz, op. 17, No. 2.....	MacDowell
Miss Pauline H. Pettis.....	
Spinnlied, op. 81.....	Litoff
Miss Aril L. Heenan.....	
Stummerlied.....	Stahl
Hunting Song.....	Gurlitt
Miss Roberta Lion.....	
Saltarelle Caprice, op. 135.....	Lack
Miss Alya M. Miller.....	
Prelude, op. 28, No. 15.....	Chopin
Miss Edith D. Evans.....	
Tarantelle, op. 43.....	Thome
Miss Eugenie O'Connell.....	
Rondo Capriccioso, op. 14.....	Mendelssohn
The Two Skylarks.....	Leschetizky

Mazurka, op. 17, No. 4.....Schutt  
Miss Zoe Durner.

Bridal Procession, op. 19, No. 2.....Grieg  
Prelude, op. 28, No. 18.....Chopin  
Hark, Hark, the Lark!.....Schubert-Liszt  
Miss Helen Chamberlain.

Deux Pièces Symphoniques, op. 14.....Grieg  
Miss Helen Chamberlain and Mr. Lucy.

The concert at the Hopkins Art Institute on Thursday evening was given under the direction of Henry Heyman. The program was made up of solo numbers by Miss Mabel Martin, Miss Annie T. Baumann, Harry Wood Brown, Peter J. Oksen and Josephine Parker. Miss Eva T. Gaches was the accompanist for Miss Parker, and Emil Cruells was organist and accompanist.

Miss Logan Tooley and Miss Nina Parker, pupils of Miss Alyce Gates, took part in "The Crucifixion" music which was given at St. Stephen's Church on Monday evening. These young ladies are members of the choir of that church.

A special musical service was held at Trinity Church last evening. The program included choruses from Edgar S. Kelley's music to "Ben Hur," solos by Miss Millie Flynn, Mrs. J. E. Birmingham, Mrs. C. E. Dutcher, F. G. B. Mills and W. R. Kniess. A selection from Rossini's "Stabat Mater" was also given. During the offertory Dr. H. J. Stewart, the organist and director of the choir, played Nicodé's Canzonetta and Hollin's Concert Overture in C minor.

The musical setting of "The Seven Words of Christ," by Dubois, recently sung for the first time in San Francisco by St. Dominic's choir will be repeated on Good Friday (April 5) in St. Dominic's Church, with the same soloists—Miss Lilly Reeder, soprano; Miss Ella G. McCloskey, contralto; J. F. Veaco, tenor, and Walton Webb, bass. The organist and director is Franklin Palmer.

A musical program will be given at St. Luke's Church on Good Friday night under the direction of Wallace Sabin, organist of the church. Dr. H. J. Stewart will, however, be the organist on that evening.

Mrs. Fannie Dam-Hamilton has been engaged as musical director of the First Baptist Church, Oakland. Mrs. Hilton

will be the soprano, and her pupil, George Kronmiller, baritone, of the quartet.

For the Passover service at Temple Emanu-El on Thursday, April 4, the choir will be enlarged. Solos will be given by Miss Daisy Cohn, Mrs. J. Kelly, D. Manly and S. Homer Henley. Wallace A. Sabin will be the organist.

Mrs. Augustus Arnold will sing "I Know That My Redeemer Liveth" at the Easter morning service in St. Luke's Church. On the evening of April 10 Mrs. Arnold will sing at the exhibition of arts and industries given by the California Club. Under Mrs. Arnold's auspices there will be two concerts by Firangon Davies in the California Theatre late in April.

The third concert of the twenty-fourth season of the Loring Club was given Tuesday evening at Native Sons' Hall, under the direction of David W. Loring. The club numbers were: "Rhine Song," Schwalm; "Forest Reverie," Schwalm; "The Bird and the Maiden," Joh. Naret-Koning; "The Trumpeter," Templeton Strong; "On the Beautiful Blue Danube," Strauss; "Serenade," Storch; two "Cavalier Songs," Granville Bantock, and "To the Sons of Art," Mendelssohn. The club soloists were Dr. F. Schalkhammer, Dr. J. F. Smith and H. E. Medley, and the quartet work was by J. H. Davies, J. Stuart Murdoch, H. E. Medley and Dr. G. L. Bean. Miss Ruth Loring accompanied. The club was assisted by Mrs. E. F. Schneider, a singer new to San Francisco. She gave three songs composed by E. F. Schneider on themes taken from Baumbach's "Leider eines fahrenden Gesellen"; also "Le Soir," by Ambrose Thomas; the Brahms "Vergebliches Standchen"; "Snowflakes," F. H. Cowen; "Hark! Hark, the Lark," Schubert, and a Mendelssohn "Frühlingslied."

Mrs. B. Camarena, Misses A. Acosta, J. Perez, E. Abrego, A. Dolder, A. Mojica, B. Gallardo, R. Abrego, M. Rottanzi, and Messrs. Loaiza, Olivia, Padilla, Hrunanick, Bustos and Lopez, choir of the Church of Our Lady of Guadalupe, assisted by Misses Dorothy Goodsell, Sofia Rottanzi, Maria Harburg, Elena Arrillaga, Messrs. Sandy, Manly and V. M. Figueroa, gave a concert at Byron Mauzy Hall recently under the direction of S. Arrillaga.

The last concert of the Ebell Society, of Oakland, was "An Evening with Brahms," in which Peter C. Allen, Will King and Algernon Aspland took part. The program was arranged by Mr. Allen, who gave a few introductory remarks about the composer, after which the musical program was given.

At St. John's Church, Stockton, a musical service will be given on Good Friday under the direction of Lewis Thwaites, organist and choirmaster, when "The Crucifixion," by Sir John Stainer, will be sung.

#### Alameda Notes.

Last evening the choirs of the First Presbyterian and First Congregational churches united in a musical service at the latter church. These choirs comprise some of the best singers in Alameda, and include Mrs. C. A. Allardyce, Mrs. C. A. Bradford, Mrs. J. Outram, Miss Ray Scott, and Messrs. Clift, McCandlish, Fisher and Jacobi. A violin obligato by Mrs. L. A. Redman and a flute solo by



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Samuel Adelstein gave additional interest to the program. A. V. Sikes and H. S. Stedman were the organists.

Some of Alexander Stewart's youngest violin students gave a recital at Kohler & Chase Hall, Oakland, Friday evening. Among the players were Miss Helen Sutphen and Miss Gertrude Postel, of Alameda.

Mrs. Carrie Brown Dexter will return from New York in a few days, in time for the Easter service at the Oakland First Presbyterian Church, where she is the soprano of the quartet.

The vesper service at the Unitarian Church, which is arranged and conducted by Miss Elizabeth Westgate, organist of the church, presents many pleasant features. Each Sunday afternoon there are two soloists, many of the best known musicians in San Francisco and vicinity having taken part in these programs during the three years that the service has been given. A week ago last Sunday Lovell Langstroth, who has just returned from four years' study in Paris and Berlin, played two violoncello solos, and Miss Mary Chester Williams sang three numbers. Yesterday the soloists were Miss Wilhelmina Koenig and S. Homer Henley. On Easter Sunday Algernon Aspland and Samuel Savannah will give the musical part of the program. Alameda owes much to Miss Westgate, who is always first and foremost in the cause of good music.

#### Arthur Whiting's Quintet.

**ARTHUR WHITING** will present his new Quintet (MS.), op. 12, A major, for piano and strings, at the next concert of the Kneisel Quartet at Mendelssohn Hall April 9.

It is in connected movements, a condensation of the four parts of a sonata, in which an allegro, a slow movement, a scherzo and finale are interwoven and developed in free imitation of the so-called sonata form.

An introduction (moderato), which reappears twice during the piece, is followed by a principal theme (allegro moderato) in the tonic key, with a short development.

A modulation presents the second subject in the key of the mediant, also with amplification.

The andantino (B minor), in place of the "working out period" of the sonata form, has as its climax a view of the first (principal) theme.

A scherzo (presto), E minor, employs the second subject as a trio, and the finale of the work is a summing up of the material of the first movement, slow movement and introduction.

#### Feininger-Meigs.

**AT** the Feininger-Meigs concert next Saturday night in Carnegie Chamber Music Hall the following program will be presented: Sonata in E flat major, No. 16, violin and piano, Mozart; songs, Amalia scene from Schiller's "Die Räuber," and "Home They Brought Her Warrior Dead," K. Feininger; Romance, for violin, in A minor, Max Bruch; songs, "Sapphic Ode," J. Brahms; "Sehnsucht," P. Tchaikowsky, and "The Rosary," E. Nevin, and Sonata in C major, violin and piano, A. Simonetti.

#### Pan-American Music.

Eighteen bands and seventy organists are the principal factors for the production of the music at the Pan-American Exposition this summer. The best organists of the country have been engaged for these recitals, which will be given daily, and will be free to the public. A handsome folder will soon be issued, with pictures and sketches of these organists, for which Mrs. John Clark Glenny is designing the cover in white and gold.

### Georg Liebling's Triumph in Russia.

**AFTER** a long interval the eminent piano virtuoso Georg Liebling made a tour again in Russia, especially this time in Poland, and achieved a veritable triumph in Warsaw. He was there the soloist at the Musical Society's concert, and his program was as follows:

Praeludium and Fugue (A minor).....Bach-Liszt  
Sonata, op. 110.....Beethoven  
Traumeswirren.....Schumann  
Impromptu (F sharp).....Chopin  
Ballade (A flat).....Chopin  
Polish Miniature, op. 47.....Liebling  
Toccata, op. 41.....Liebling  
Au Printemps.....S. Noskowski  
Humoresque.....S. Noskowski  
Rhapsodie, Second.....Liszt

This interesting and artistic program was executed with consummate mastery and phenomenal technique, and evoked applause and many encores. Remarkable is the large and ample style in which Liebling plays, a style really monumental, and at the same time he possesses the most subtle and delicate expressions of sentiment, aided by a technique of great range. Also as a composer he created a sensation. His Toccata, op. 41, is a musical and technical piece of unusual brilliancy and spirit. As for his "Polish Miniature" (published by the John Church Company), it is certainly a most characteristic and delightful specimen of Polish national music and rhythm. Liebling's success with the public and the critics was so great that he has been offered an engagement for a series of concerts in Poland and Russia next winter.

#### Burmeister Triumphs in the South.

**RICHARD BURMEISTER** scored another triumph in the South, where he has become very popular with the musical people. This is, however, mutual, as Mr. Burmeister's admiration and love for these Southern countries, with their sunshine and open-hearted people, is well known. Here are some press notices from Nashville papers about Burmeister's great success at the Philharmonic Society:

Richard Burmeister, composer and pianist, appeared before the Philharmonic Society yesterday morning. His program afforded a musical delight of high order.

Mr. Burmeister is a fine pianist. As an interpretive artist he is admirable, belonging to that school which places musical expression in the first place and never sacrifices it to mere artificial skill, though no one can deny his command of technique. The greatest difficulties he surmounts without display or any affectation or especial effort. Exhibiting abundant sensibility, there is yet about his performance a reserve and dignity that proclaim him an artist pleasantly different from many of his fellows, while his intense absorption in his task, his unaffected bearing and poetic style prejudice one strongly in his favor.

Of his program numbers, Mendelssohn's "On Song Pinions" and the "Pester Carnival" of Liszt were easily favorites. The latter was presented with vigor and splendid abandon. The Mendelssohn number showed the sympathetic quality of Herr Burmeister's touch.—Nashville American.

Richard Burmeister, pianist, gave a recital this morning before the members of the Philharmonic Society at the bi-weekly meeting. The attendance comprised nearly the entire membership, and the reception accorded the performer was most enthusiastic.

The program played this morning by Burmeister was well chosen. He is said to have gained most of his fame as an interpreter of Schumann, and the Sonata in F by that composer was the opening number. In this selection he showed his versatility to best advantage. It would be rather difficult to say that Burmeister has a certain style, and in this, perhaps, lies his chief charm. His touch is delicate and firm, and the hearer is at all times sure of the reserve force in the man. This is further evidenced by his complete command over the instrument. Whatever melody he thinks he seems to be able to bring from the keys at will. The number by Mendelssohn was full of tender and beautiful feeling, and the plaintive passages especially were played with sincerity. The "Pester Carnival," by Liszt, was the most brilliant selection on the program, and the pianist rose to every requirement. The waltz of the same composer was played charmingly, and with the exception of the "Maiden's Wish,"

by Chopin, seemed to find most favor with the audience. Three of the latter composer's selections were on the program, and the sparkling melody of the Nocturne in D flat has never been played with more expression and technical force.

Burmeister is in many respects the most pleasing pianist who has been heard here in some time. He is pleasing in appearance and manner, and it is to be hoped that his reappearance in Nashville is not far distant.—Nashville Banner.

### The Clavier Piano School.

**THE** recital given at the Clavier Piano School gave promise of being a short one, as many of the performers were unable to attend, but Mr. Virgil's pupils are ready for any emergency; Miss Hoberg and Mr. Jervis substituted for the absent ones. Edward Brigham, the well-known basso, was in the audience, and kindly consented to sing, giving artistically three exquisite numbers: Aria from "The Magic Flute," Schubert's "Faith in Spring" and a Venetian song by Tosti. The numbers presented were more than usually interesting, and on the whole it was one of the most delightful recitals given this winter.

Miss Hoberg opened the program with one of Chopin's most beautiful nocturnes, of which she gave a poetic reading. Mr. Jervis played two extra numbers, "Moment Musical," Schubert, and MacDowell's "Scotch Poem." His reading of both was most enjoyable, as also were his two later numbers by MacDowell. A disabled hand prevented Miss Koenig from playing.

Chopin was evidently the composer of the evening, Miss Willett selecting the dramatic C minor Nocturne as her number. Mr. Rebarer also played some Chopin, rendering the Berceuse most exquisitely. Miss Foster had much opportunity for displaying her brilliant style in an etude of MacDowell's, which she played instead of the Moszkowski waltz. Miss Hoberg closed the program by playing most effectively a Chopin waltz.

As Mr. Virgil leaves for the South next week to lecture at the annual meeting of the North Carolina Music Teachers' Association, there will be no recital on Thursday. Miss Florence Dodd will accompany Mr. Virgil, and her beautiful playing will certainly be a delight to those who will have the pleasure of hearing her.

#### A Yersin Lecture.

**ON** Monday afternoon, April 1, Mrs. Baldwin's studios in Carnegie Hall were filled with an enthusiastic audience, who went to listen to a lecture given by Mlle. Yersin on "Phono-Rhythmic French Method," a discovery of the Yersin sisters.

This system is so simple and comprehensive that anyone acquiring it will be enabled to sing French songs correctly.

At the close of the lecture Mlle. Yersin announced that they were preparing teachers to teach their method in this country, and that Mrs. Adele Laeis Baldwin would receive a diploma and be authorized to teach lyric diction.

#### Lewing Piano Recitals.

**MME. ADELE LEWING** will give a series of subscription piano recitals during April at the residences of Mrs. Henry Burden, Mrs. Stanley W. Dexter, Mrs. Douglas Robinson, Mrs. Pierre Mali and Mrs. Arthur Terry.

#### Slivinski.

**THE** piano virtuoso Josef Slivinski, now on a recital tour in this country, has nearly all his dates filled, including Utica, May 13. He leaves for Europe on May 14.

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# Boston Music Notes.



HOTEL BELLEVUE,  
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BOSTON, April 8, 1901.

**Y**ESTERDAY afternoon (Easter Sunday) Everett E. Truette conducted the special musical service at Eliot Church, Newton. The regular quartet and chorus of forty voices presented the "Hymn of Praise."

Mr. Truette will give an organ recital in the Union Congregational Church on Monday, April 15. Mrs. Jennie Patrick Walker, soprano, and Miss Eva Goodwin, violinist, will be the assisting artists. Mr. Truette has been engaged to give three organ recitals at the Pan-American Exposition, in Buffalo, during the month of September.

Forty members of Mr. Truette's choir "surprised" him recently by coming to his house in a body, and during the evening presenting him with a beautiful picture of Andrea del Sarto and a cut glass vase.

Bruce W. Hobbs has removed his studio from Steinert Hall to 153 Tremont street. He is the first vocal teacher to be installed in the Tremont Building, where such well-known musicians as Mr. Tucker, Mr. Lang and Mr. Foote have been located for some time.

The exhibition recital of the juvenile department of the Faelten Piano-forte School drew a large audience to Steinert Hall on Saturday afternoon, March 30, and called forth much well merited applause. A peculiarity of Faelten pupils seems to be the uniformity with which their technical and musical training is conducted, which gives the hearer a sense of security that the pupil understands his task. Among the fifty-four students who took part were a number of remarkably talented ones, while all of them reflected credit on their instructors. The report of the recital was unfortunately crowded out of THE MUSICAL COURIER last week. The names of the pupils who played follow: Edna Kirk Dougherty, Anna Faelten, Mary Hoyt, Ednah Braman Parker, Leslie Flentie, Marjorie C. Parker, Pauline Chamberlain, Edith Prescott, William Prescott, Carl Squire Perley, Grace Anslow, Hazel Burke, Ernestine Cohen, Ruth Hugo, Georgine McConnell, Helen Taft, Rena White, Karl Becker, John Dousley, Gertrude Starkey, Edith Parkman, Mary Parkman, Anna Pumphrey, Mary Pumphrey, Gladys A. Copeland, Elizabeth C. James, Robert Wilson Gibb, Ruth Rapoport, William Barton, Joseph L. Brockhaus, Charles Calkins, William Daly, Norman L. Dillingham, Francis A. Greenan, John Harold Locke, Frank Luker, Alice Vogel, Bessie Allen, Helen Bulle, Vera Legg, Alice Constable, Zilla Constable, Sarah Paul, Gladys Toward, Lloyd del Castillo, Margaret E. Alley, Tessie Brant, Elizabeth Butcher, Edith Jones, Ruth W. Leavitt, Myrtle Morse, Helen O'Brien, Edwin H. Jose, Jr., and Leon E. Smith.

Miss Helen D. Orvis gave her last in a series of concerts at the home of C. S. Waldo, Burroughs street, Jamaica Plain.

A recent successful musicale given at Tonawanda Hall, Dorchester, was managed by Mrs. George A. Reynolds and Mrs. Thomas F. Anderson, of Jewell Park. A varied and interesting program was contributed by Mrs. Lillian Brown Johnson, Miss Mabel F. Waite, Miss Ethel E. Woodil, Miss Jean V. Kirtland, Miss Nina Gertrude Fletcher,

Morris H. Prescott, Miss Annie M. Smith and Mrs. T. A. Bishop.

The Boston Festival Orchestra has been engaged for the Syracuse (N. Y.) Music Festival, to begin April 22.

The Lewiston (Me.) Journal announces that "Mrs. Emma Barry, well known in musical circles of Boston, has been chosen by Tartini, the great Italian sculptor, as the model for his much talked of statue, 'The Spirit of Music,' which will be on exhibition at the Pan-American Exposition."

The choral class of the Dorchester Woman's Club gave a musicale Wednesday evening, March 27, under the management of Mrs. Martha Dana Shepard. Miss Ella Hall Shields was the soprano soloist.

The Malden Oratorio Society will present Gounod's "Redemption" on April 17.

Miss Minnie Little Longley was the soloist at the last meeting of the Chromatic Club.

## The Willard Recital.

**T**HE piano recital given by Miss Carolyn Louise Willard, of Chicago, January 25, was a musical feast. The large and intelligent audience showed their delight and appreciation, both by their close attention and by their spirited applause. The program was varied and artistically arranged. The first group, by Schumann, displayed a thorough knowledge and appreciation of the composer. The second group, Rondo a Capriccio, G major, Beethoven; Intermezzo, op. 117, No. 1, and Rhapsody, op. 79, No. 2, Brahms, and "Etude Envoica," Henselt, was especially charming and was enthusiastically received. The sympathy of touch, strong, vigorous treatment of the fortissimo passages, and the exquisite smoothness of the pianissimo passages proclaimed the artist.

"The third group, 'In Autumn,' Moszkowski, and Three Preludes and Scherzo, B minor, Chopin, completed the program, which was delightfully and beautifully rendered throughout.

"Miss Willard has a pleasing manner, simple and unassuming."—St. Cloud Normalia.

"On Friday evening, November 22, Miss Carolyn Louise Willard, of Chicago, gave a piano recital in Alumni Hall before a fair sized audience.

"The program was made up of numbers from the romantic period down to Moszkowski, the only number from the classic period being Beethoven's Rondo, op. 129. Schumann was represented by the 'Faschingsschwank,' op. 26, with its groupings of many subjects in the first movement, each suggesting a different character, and an ever recurrence to the principal subject. Miss Willard showed good technic and fine style in the different movements, especially in the scherzo and finale.

"Brahms, the obscure and difficult Brahms, who is called 'a continuation of Beethoven,' was represented by the Rhapsodie in G minor and Improvisation, op. 117, No. 1. We often read of this writer's piano compositions and listen to any we may have opportunity to hear with a peculiar interest and attention, to find quite often little one can follow with intelligence and pleasure. And looking over a Brahms score one sees a great number of notes which do not arrange themselves readily for reading and look difficult to play. But we must take off our hat to Miss Willard's playing of Brahms. Never has the writer listened to his music with so much pleasure. The Rhapsody in G minor seemed like a splendid work, full of many beauties, while the beautiful Improvisation, founded on a Scotch lullaby, was charming. The same beautiful playing was found in Moszkowski's 'En Automne.' Of Chopin there were some preludes and the fine Scherzo in B minor, which we were glad to have given."—Normal School Quarterly, Mansfield, Pa.

## Verdiana.

**C**ERTAIN rather amusing facts concerning Verdi's second marriage have been unearthed by his friend and biographer, M. Arthur Pougin. The bride, who died a few years ago, was the famous prima donna Josephine Strepponi, who had greatly befriended Verdi, and who indeed was the means of securing for him his first operatic commission. A short time before 1850 she came to Busseto, and a sort of irregular union ensued. The situation rather scandalized a worthy priest (afterward Cardinal Mermillod), a friend of both. To his astonishment he found Verdi willing enough to marry, but characteristically desirous of shunning publicity, which in regard to the civil formalities was absolutely essential. So finding a small Swiss village of 600 inhabitants, Collonges-sous-Salève, which was then in the Kingdom of Sardinia, the good priest took the couple there, and saw that they were honorably married. But so well was the secret kept that it was only very recently the marriage certificate was discovered.

Verdi was then in his forty-fifth year and the lady in her forty-third.

A correspondent of the *Secolo XIX.*, of Genoa, tells a most extraordinary story. He says that Verdi left a daughter, who lives at Rio de Janeiro, and keeps a shop for eatables, and adds that he had a long conversation with her. Her name is Maria, and she visited Italy in 1898 when she was received by Verdi with great affection. And the mother, the correspondent states, was Malibran!

Malibran left Italy in 1835 to marry De Beriot at Paris, and Verdi, then an unknown young man of twenty-two, had just married his first wife.

## Spiering Orchestral Concert

### In Milwaukee.

**T**HEODORE SPIERING, the well-known leader of the Spiering Quartette, of Chicago, is a growing man in the Western musical world. He recently conducted an orchestral concert in Milwaukee, Wis., and from the newspaper reports the performance proved brilliantly successful. Following are some of the criticisms from the Milwaukee papers:

One of the most noteworthy, and, on the whole, most interesting concerts ever given here was the initial performance in this city of the Spiering Orchestra at the Pabst Theatre last evening. The quartet, under Theodore Spiering's direction, is a well-known organization, but Mr. Spiering's ability as an orchestral conductor was a matter that Milwaukee's musical public had not until last evening an opportunity of judging. He proved himself a very able leader—decisive, but never showing any tendency to windmill gesticulation; quiet, but not statuesque. The orchestra in the main did excellent work. \* \* \* The program went along smoothly, the Weber, Schubert and Wagner numbers being especially well liked. It was little short of remarkable the effect that was produced in the "Tannhäuser" number with the small body of strings. Mr. Roehrborn, a member of the Spiering Quartet, and Wilfrid Woollett, of the Thomas Orchestra, were at the first violin stands, the former holding the position of concertmeister with this orchestra. Herman Diestel, 'cellist, and his brother, a violinist who if we mistake not was at one time a member of the Mendelssohn Quintet Club, of Boston, are also members of this orchestra, which embraces besides many of the best known musicians in Chicago. The Schumann Concerto, which followed the "Unfinished Symphony" of Schubert's, introduced Miss Della Thal, a young lady who was born in this city. She is a pupil of Madame Zeisler and Leschetizky. She is young, prepossessing in appearance, graceful in manner, and is not wanting in either intelligence or individuality.—Evening Wisconsin, Milwaukee, March 16, 1901.

### (TRANSLATION.)

\* \* \* The moment Mr. Spiering took up the baton he revealed the routine, one of the most necessary attributes of a new position, absolute power to command the situation, dignity and musical presence of mind. As conductor he possesses that something which so many never grasp. As quartet player and soloist he has often

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evidenced his musical abilities. \* \* \* Mr. Spiering permitted himself without a tremor to present such numbers as the "Oberon" and "Tannhäuser" overtures, the Schubert B minor Symphony, the "March Heroique," by Saint-Saëns, and the entr' act from Schubert's "Rosamund."—Milwaukee Herald, March 16, 1901.

(TRANSLATION.)

Since last evening Milwaukee, through an interesting experiment, has advanced in a musical sense. \* \* \* Theodore Spiering, violin teacher at Mr. Boeppeler's Wisconsin Conservatory of Music, made his debut as orchestral leader. Miss Della Thal, a pupil of Leschetizky, also made her debut, and the same may be said of the forty men from Chicago who played in the orchestra. \* \* \* If the men in this latest Chicago orchestral combination hold together and play under such a zealous and aspiring conductor as Mr. Spiering, they will most certainly be heard from.—Milwaukee Germania and Abend-Post, March 16, 1901.

#### Benham Recitals.

THE following are the programs of Victor Benham's series of thirteen historical piano recitals, all of which were played from memory and performed in a masterly manner.

Bird—"Carman's Whistle."  
Bull—"King's Hunting Jig."  
Frescobaldi—Toccata.  
Rameau—Suite.  
Bach, J. S.—Toccata in F, arranged by Benham; Fantaisie, C minor; Chromatic Fantaisie and Fugue; Concerto, E. flat.  
Bach, Ph. Em.—Sonata.  
Bach, W. F.—Prelude.  
Bach, J. E.—Allegro.  
Bach, J. C.—Toccata.  
Bach, J. C. F.—Sonatina.  
Händel—Suite, D minor.  
Haydn—Sonata, E flat.  
Mozart—Concerto, D minor; Sonata, A major; Fantaisie, C minor.  
Beethoven—Sonatas, op. 2, Nos. 1 and 3; op. 13; op. 27, No. 2; op. 31, Nos. 2 and 3; op. 53, 57, 81, 106 and 111; Concerti, Nos. 1, 3 and 5.  
Schubert—Fantaisie, op. 15; three Impromptus.  
Weber—Concertstück and Sonata, in A flat.  
Mendelssohn—Concerto, G minor; twelve songs.  
Schumann—Op. 2, 3, 6, 7, 9, 10, 11, 12, 13 and 17; "Waldscenen"; Concerto, &c.  
Liszt—Concerto, No. 1; "Hungarian Fantaisie"; Etude; "Au bord d'une source"; "Rossignol"; "Spinning Song"; "Erl-King"; "Liebestod."  
Chopin—Fourteen Etudes; twelve Preludes; Sonata, op. 35; three Ballades; seven Nocturnes; seven Mazurkas; three Impromptus; two Scherzi; six Polonaises; four Valses and Concerto, No. 1.  
Brahms—Concerto, No. 2.  
Rubinstein—Concerto, No. 4.

#### John Young, Tenor.

MR. YOUNG recently sang "The Messiah" at Newark, N. J., with the Schubert Club, and the following are some of the criticisms:

Mr. Young's voice is powerful and full of feeling, and he won his listeners immediately by the depth of expression that he put into his interpretation. He was greeted with applause when he rose for "All They That See Him Laugh Him to Scorn," and also "Thy Rebuke Has Broken His Heart."—Newark (N. J.) Evening News.

Mr. Young's voice is of a genuine tenor timbre and is freely emitted. His delivery of the opening recitative, together with the "Every Valley," was effectively done.—Newark (N. J.) Sunday News.

Mr. Young filled his part with much credit to himself.—Newark (N. J.) Daily Advertiser.

#### Joseph B. Zellman.

JOS. B. ZELLMAN, director of the International Choir Exchange and Concert Bureau, 320 Lenox avenue, New York, reports a very satisfactory state of affairs in the realm of church choirs. Among the singers whom the bureau has recently placed are: Miss Jenny Frazer, solo soprano, St. Anne's Episcopal Church; Miss S. Davidson, contralto, second quartet St. Thomas'; Pietro Marzen, tenor, and Mr. Burge, tenor, St. Paul's Lutheran Church, Brooklyn; William Evans, baritone, Church of the Redeemer; Mrs. Cochran, contralto, and Mrs. Erdman, soprano, Eighty-sixth Street Temple, and Forbes Duguid, Jr., bass, Church of the Divine Paternity.

### Evelyn Ashton Fletcher.

MISS EVELYN ASHTON FLETCHER, the originator of the Fletcher Musical Method, lectured in Milwaukee on April 3, and in Buffalo on April 6, speaking before large classes in both cities. The recent lecture delivered by Miss Fletcher in Toronto, Canada, attracted a large audience and the evident success of her appearance will be gleaned by reading the following paragraphs from the report published in the Toronto World of March 19:

Miss Fletcher is reaping a rich harvest in celebrity, but it is not too much to say that her system of instruction so converts the mu-



EVELYN A. FLETCHER.

sical education of young children from what ordinarily was positive drudgery to delightful pleasure, and as this amounts to a distinct blessing upon child life, who would begrudge the great distinction she has gained?

The past five years have been devoted by Miss Fletcher to normal work; that is, the training of teachers. Within that time several hundreds have been prepared, and these are now engaged in Canada, the United States, England and elsewhere, in conducting children's classes.

Indeed, the demands upon Miss Fletcher are so great and so widespread (as she alone gives the course for teachers) that only an energy approaching the superhuman could attempt to respond to them.

In the late winter Miss Fletcher paid a short visit to Detroit en route to Chicago, and gave a demonstration of her system in the Detroit Conservatory of Music. The Fletcher method has been taught in the Detroit Conservatory by a teacher prepared by Miss Fletcher, Mrs. T. K. Christie. It was an afternoon demonstration, and quite a large number were present, nearly all music teachers. All were delighted with the lecture, charmed with the beautifully constructed apparatus. Perhaps one thing which delights real music lovers in the Fletcher method more than any other is the fact that it is being so carefully guarded in order to keep it in the hands of those who can grasp the spirit of it and make an artistic success, not purely a financial one. The exclusiveness of this method—by this is meant its expense and the fact that it can only be learned from the originator and is not taught even by Miss Fletcher by mail—has made it almost necessary for cheaper methods

to spring up, and nearly all of these methods are being taught now by correspondence. After the lecture Miss Fletcher left for Chicago.

In Chicago Miss Fletcher gave a demonstration under the auspices of the Northwestern University of Evanston, in the Music Hall, by invitation of Professor Lutkin, who has become deeply interested in the system since it has been introduced in the music school by Miss Whitlock, who was a member of Miss Fletcher's last Boston class. The lecture was listened to by a large number of teachers and students and very much appreciated. The prospects are that there will be more children anxious to study the system next year than Miss Whitlock will be able to teach.

February 28, Miss Fletcher gave two demonstrations of her Music Kindergarten Method, one at the Chicago Beach Hotel in the morning and one at 4 o'clock at the Soper School of Oratory, in Steinway Hall. It seems that the method has only to be seen to be appreciated, and its warmest friends are those best versed in music or as educators. The perfection of the method, psychologically, constantly calls forth admiration from the deepest thinkers.

March 6 Miss Fletcher gave a demonstration of her method in the Soper School of Oratory, Steinway Hall, at 8 o'clock. A large number of music teachers were present. Bright, progressive people who came in the spirit of investigation, some skeptical, but who went away delighted and convinced of the real worth of the Fletcher Music Method.

#### People's Symphony Concerts.

THE fifth and last concert in the People's Symphony Series will be given in the large hall of the Cooper Union on Friday evening, April 12. In this concert the conductor, F. X. Arens, will present a program made up of compositions by modern composers, thus completing the historical plan of the concerts, which began with music from the pre-classical period. The program for the final concert follows:

Tannhäuser Overture.....	Wagner
Aria from Mignon.....	Thomas
Miss Kathryn Taft Bruce, contralto,	
Suite, op. 42.....	MacDowell
Adagio for strings and two horns.....	Arens
Songs—	
Sapphic Ode.....	Brahms
Cradle Song.....	Gaynor
Miss Bruce,	
Danse des Sylphes.....	Berlioz
Rakoczy March.....	Berlioz

#### Copyrights for Musical Works.

CABLEGRAMS from Vienna last week announced that in the lower house of the Austrian Reichsrath a resolution was adopted asking the Government to modify the copyright treaties with various countries in accordance with the convention with Germany, having particularly in view a modification of the treaty with the United States for the protection of musical works.

The Minister of Justice, Baron Spens von Booden, agreed to introduce a bill embodying the purposes of the resolution. He announced that the United States Government had declared its willingness to conclude a separate copyright treaty, which would be particularly important as affecting musical works.

#### Quincy Conservatory Faculty Concert.

Miss Irma Haight, soprano; Louis Rischar, violinist, and G. M. Chadwick, pianist, participated in this affair, which was given at Luther Memorial Church, Quincy, Ill., recently. Mr. Chadwick was the organist and instructor of Ithaca, N. Y., and is doing good work in the West, the program, under his direction, being composed of only high-class music, such as the Grieg Sonata, for piano and violin; the Schumann "Frauenliebe" Cyclus, studies by Chopin, &c.

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Boston, Mass., April 7, 1901.

**T**HE Grau Grand Opera Company began an engagement of two weeks at the Boston Theatre April 1. There were performances each night (Sunday night Verdi's "Requiem"), and Wednesday and Saturday afternoons. Now I do not propose to give casts and speak in detail of performances of familiar operas. There was one novelty last week, Puccini's "Tosca." Lucienne Bréval, Fritz Scheff, Louise Homer, Carrie Bridewell (I think), and Messrs. Glibert, Blass, Journet, Sizes were heard here for the first time in opera. Mr. Flon conducted here for the first time. Let us consider certain general and particular propositions.

"Tosca," a novelty, drew the smallest house of the week. "Lohengrin," on Good Friday night, drew a large house, larger than any that preceded. You would naturally think that a new opera by Puccini, whose "La Bohème" was eminently successful when it was produced here two years ago, a new opera with a subject familiar to so many theatre-goers would excite attention and curiosity. I am afraid that the musical public of Boston is large only for purposes of parochial exaltation and self-congratulatory rhetoric. The opera is not supported by the truly musical public of any city. The buyers of boxes and the most expensive seats are sleek persons with hair pleasingly combed, who, like Sydney Smith's friend, are accustomed to stewed meats and claret. They have wives and daughters, who in turn have gowns and jewels, and would fain be seen. There are men and women who go to the opera once, that they may be seen in expensive seats by persons whom they snobbishly admire. They will buy tickets whenever Melba or Jean de Reszke sings, but a new work is to them a suspicious thing, and they are confident that they themselves would be lonely in their magnificence if they should be present.

If you should tax a good Bostonian for his indifference toward the first performance of "Tosca," he might reply as follows: "An opera is a luxury to me, and when I pay out so much money, I wish to be sure of enjoyment. I never heard a note of 'Tosca'; I don't know whether I should like it or not, and there is no great tenor in the cast. But I do know 'Faust' and 'Romeo' and 'Lohengrin'—especially 'Lohengrin,' with Nordica as Elsa—a Maine woman, you know; I have a cousin who was well acquainted with her family—and with Schumann-Heink, well, it didn't take me long to choose."

• • •

"Lohengrin"—its popularity will never die. Fifty years

hence it will be securely in the place now occupied by "The Bohemian Girl."

And yet how deplorably popular are some of the pages of "Lohengrin," even now while Messrs. Lessmann, Heintz, Finck and Krehbiel are still alive. I was converted late in life to the full gospel of Wagner. Like all belated converts, I am the most strenuous. Would some destroy "Rienzi"? I should add "The Flying Dutchman," "Tannhäuser," "Lohengrin." In the last named opera only the night scene between Telramund and Ortrud is worthy of the Master—I refer to Wagner—not to Brahms; the rest of the music is too conventional, too bourgeois.

• • •

The performance of "Lohengrin" succeeded that of "Tosca," and the ponderous dullness of German action was never so apparent. Who was it that first invented the delusion that there was true dramatic action only in German opera? What German baritone could rival the Scarpia of Scotti? Take all the minor parts in "Tosca"—the escaped prisoner, the spy, the jailer—can you imagine German singing comedians impersonating these characters with any sureness or lightness of touch?

"But there is Ternina?" She is not a German; she is a Croatian, and there is surely a dash of Oriental or gipsy in her blood.

Puccini's opera, or melodrama, itself is most impressive at times; as in the finale to the first act; in the scene where the chorus music comes through Scarpia's window; but for the most part this impressiveness comes from the close and sudden juxtaposition of lyric and dramatic contrasts or from an italicization of stage scenes in which you occasionally lose all thought of the music. The individual melody is without marked individuality. Admirable vocally as Cremonini and Scarpia were, it is as actors that I now remember them. I recall easily the entrance music of "Tosca," and the opening measures of her "Vissi d'arte," in the second act. But the music that made an instantaneous and deep impression is as follows: Scarpia's theme in all its transformations, especially the sinister crash that announces his entrance in the church scene; the final orchestral pages after the murder, while Tosca searches for the order just written by Scarpia and places the crucifix and the candles; the beautiful orchestral introduction that opens the last act, and the largo in the fashion of a dead march played during the execution scene.

Puccini is most successful in this work when he attempts to accentuate with his orchestra a dramatic moment or episode or scene into which song does not enter as a predominating element. In the most effective scenes I was reminded of Sarah Bernhardt's statement that the future form of dramatic entertainment which she should like to see would be a play with continuous and expressive music.

In "La Bohème" Puccini brings tears to the eyes by his pathetic music, by the direct appeal of melody and by the subtle power of thematic and harmonic suggestion. Poor

Mimi, dying with the Bohemians grouped about her, is to me a far more tragic and human being than Siegfried struck treacherously in the back or Gilda in the sack. Now, here is "Tosca," which is full of horrors; and yet I am not moved. I do not think the fault is in me, for I am sentimentally inclined and weep easily in the theatre, and also in the concert hall just before a symphony by Brahms in four movements when I am not near the door. Nor is the fault attributable to Puccini. It all goes back to Sardou and his vile play—vile, not on account of Scarpia's proposal to Tosca, but on account of the deliberate attempt to fret the nerves of the spectator by the torture scene, which is not absolutely necessary to the evolution of the play. Pain may be an æsthetic joy, and Mantegazza has written a Philosophy of Pain; but the thought or the sight of physical torture without the element of beauty or grandeur is on the stage repulsive and disgusting.

Whether Bernhardt, or Duse, or Ternini plays the part of Tosca, does anyone ever fully sympathize with the woman to the extent of deep pity or concern as to her ending? When Mario is shot, Tosca becomes superfluous. She may marry the jailer or the spy or jump from the parapet, it's all one and the same thing. For Sardou did not breathe the breath of life into his puppets. This Caligula of the drama, as Lemaître calls him, simply invented his characters to give plausibility to three distinct attacks on the nerves: the torture scene, Scarpia's proposal and reward, the irony of the execution, which is the posthumous vengeance of Scarpia.

Puccini wrote melodramatic music and rightly calls his work a melodrama. He has not by his music raised the play to a truly emotional height; and when he is most effective it is by means of his orchestra and not by the music given the chief singers.

• • •

"Le Cid" was not performed here, on account of Jean de Reszke's hoarseness. Some tell me that we did not lose much; that although the ballet music is full of color and dash, and there is a top-note part for Mr. De Reszke, the music as a whole is screamingly and incredibly vulgar. Gauthier-Villars made a terrible attack on Massenet in 1890, when he called him "Ce Wagner pour grandes coiffes, ce mystique pour cabinets particuliers." "He is popular because his music has the vicious sentimentalism that pleases our demi-mondaines; because it has poetic prettiness, equivocal religious moments that tickle the eunuchism of the public. Women cherish the signature of Massenet as that of Redfern. This salad of lady birds and chappies, worldliness and reverie, eroticism and prayer enchants the Athenian ladies of the Third Republic. His orchestration offers the same deliberate association of incongruities. Born of the monstrous union of a cello and a big-drum, it languishes in romances on the E string, when it does not descend to tremendous rows that are without a name in any language. And yet we are indebted to Jules for having made 'Esclarmonde' after the abominations of 'Hérodiade' and 'Le Cid'."

• • •

How old-fashioned "Cavalleria Rusticana" seems to-day! And yet it was acclaimed here eleven years or so ago as a revolutionary, epoch making work. There never was such an instance of immediate and widespread success in the history of the opera. It started a reaction against operas of absurd length; and the excellent libretto led librettists to seek tragic subjects in daily and, as a rule, squalid life. But the music seems older than that of "Faust" or "Les Huguenots." The thrill has gone out of it; and yet Puccini remembered certain strains and let them appear in "La Bohème," possibly to give them another chance of life. But the life of opera is short, and the life of many realistic Italian operas is, to quote Hobbes, of Malmesbury, short, brutal and nasty. Last week I was again impressed by the brutality of the brass, especially the trombones in Alfio's song with chorus. On the other hand, the second act of "Pagliacci" contains delightful music.

• • •

"Les Huguenots" made us acquainted with Miss Lucienne Bréval. The Valentines that we have seen here of

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late years were not sure of their position. They forgot they were the daughter of Saint-Bris, a gentleman, even though he were addicted violently to sectarian practices. Miss Bréval was always the aristocrat, even in her confession to Raoul, who, as played by Mr. Dippel, did not seem unduly surprised, but had the air of saying: "You are not the first, my dear girl." She showed in walk, posture, facial expression, the training of the French school. Her business was effective and within the frame; witness her reception of De Nevers' proposal at the end of the third act. And in the scene of amorous confession, womanly pride and tumultuous passion, she was moving and irresistible. The voice is one of inherent emotion, full, rich, brilliant, and then sombre with bodement. It is a tropical voice, full of nocturnal mysteries. A woman apart from others—this Lucienne Bréval. She might easily offend the singing teacher, for her attack is often an upward swoop, and there is at times the suspicion of approaching untunefulness.

● ▲ ●

But think of lovers of opera being obliged to gorge themselves suddenly. Sixteen performances in two consecutive weeks—and then nothing for the other fifty weeks except operettas, in which an acrobatic comedian is the star. Where is the remedy to be found? Not in a high priced tenor or soprano. And yet unless there is some glittering star, would those able to encourage an established opera be persuaded to invest in an ensemble of general merit? It is the singer, not the opera, that makes the opera house possible in this country for a short season. Mr. Grau brought out "La Navarraise" in Boston; small audience, and yet Calvé was the heroine. He brought out "Tosca." The opera was well mounted, admirably sung and acted. Small house. Why should any manager wish to produce anything new? He will give the public what it wants—"Faust" every night and matinee for a week, if the public shows its approval.

These are trite remarks, no doubt, but they are suggested each year by actual events; and the years go by, and the public is the same. The audience that heard Melba yesterday afternoon in "La Bohème" was the smallest I have ever seen in a theatre when Melba sang, and it was her first appearance here this season. The opera was acted and sung with the utmost skill, spirit, emotion. But the applause was heartiest when, after the death of Mimi, Melba sang "The Mad Scene" from "Lucia." It is not uncharitable to say that the majority of the hearers waited impatiently, through Puccini's opera, for that one scene.

Is the artistic life in New York on any higher plane?

#### The Carri Brothers Concert.

IN Knabe Hall next Monday evening a concert will be given by the pupils of the New York Institute for Violin Playing. A well arranged program will be presented.

#### The Bethlehem Bach Festival.

AN advance circular has been issued by the Bach Choir containing all the preliminary announcements in reference to the festival to be held in May. This will be the second festival. The first was held March 27, 1900. A program book will be issued, which will contain the full text of the three works that are to be produced. The Moravian Publication Concern, Bethlehem, Pa., will act as a bureau of information, and to it should be addressed all questions concerning admission to the festival, railroad facilities, hotel accommodations and other details of arrangement.

#### Augusta Cottlow to Play in Louisville.

Miss Augusta Cottlow, the pianist, will be the soloist at the concert by the Louisville (Ky.) Musical Art Society on May 1.

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## JEAN GERARDY.

JEAN GERARDY, the 'cello virtuoso, having completed another very successful American tour, is now on his way to the antipodes. He left New York on Monday for San Francisco, accompanied by A. H. Canby, the well-known manager, who is to engineer his tour through Australia and New Zealand. The two will sail from San Francisco April 17. It has been planned for Gerardy to make an extended tour through Australia and New Zealand, and all arrangements for the tour have been completed far in advance, so that its financial success is guaranteed. With regard to the artistic success of this great tour nothing needs to be said; that goes without the saying.

This will be Gerardy's first visit to Australia, a country he long has desired to visit. Australia possesses a music loving population which will welcome warmly "the wizard of the violoncello." For the last five or six years many efforts have been made to induce Gerardy to visit that distant country, and he has received very flattering offers with handsome guarantees. These offers, however, he had to reject because of engagements in France, Germany, England and the United States. Now he can carry out his long cherished project, and he is very enthusiastic over his forthcoming tour. This tour will consume several months, for he has been booked for concerts and recitals in all the large cities and towns in Australia and New Zealand.

After finishing this tour Mr. Gerardy will return home for a short rest, at the expiration of which he will again sail for America. He will arrive in New York early next fall, and will immediately begin the most important concert tour he has ever undertaken in this country or abroad. This tour will be directed by Henry Wolfsohn, who will be Gerardy's only manager in the United States. Already Mr. Wolfsohn has made a number of important bookings. Gerardy will play with all the big symphony orchestras and will introduce several novelties. His repertoire holds several large works which have never been heard on this side of the Atlantic. Gerardy's return to this country under such happy auspices will be anticipated with much pleasure.

The readers of THE MUSICAL COURIER are so familiar with the career of Jean Gerardy that it is not necessary to advert to it at this time. As is well known, he was born in Liège, the Belgian city that has cradled so many geniuses, and was a pupil of Bellman and Matteis. His father was professor in the Conservatory of Music there. He began his career as a concert violoncellist when a mere boy, and before he had reached his eleventh year had won a reputation as one of the foremost violoncellists in Europe. When he first came to the United States his reputation had preceded him, and he won a series of successes here.

Three years ago Gerardy, whose artistic stature had considerably increased, revisited this country, and his success was brilliant and sustained. One of the foremost music critics wrote of him as follows:

"Of young Gerardy it is not easy to write with moderation, for he is a thoroughly mature artist, manly in style and amazing in the perfection of his technic. His left hand is astounding, and its work is beyond criticism in its flexibility, its precision, its clearness and the facility and the seemingly effortless way in which it triumphs over the most trying difficulties. What Ysaye is on the violin Gerardy is on the 'cello. His tone is pure beyond comparison, his intonation is immaculate, his bowing is large, free and graceful, and his style is equally chaste and warm. He had no sooner sounded the first note on his instrument than the finished artist stood confessed. There is nothing in him of the mere virtuoso. The instinctive artist, with his deep seated feeling and his strong individuality, is stamped indelibly on every movement of his work. His playing is legitimate in all things; in fact, he is gifted with everything

that his art demands for its best and highest manifestation. Nothing could have been more beautiful and pure in sentiment than his performance of a romance by Popper, and in the 'Spinnied' by the same composer were the freedom, the grace and the clean-cut brilliancy of his technic, together with the indescribable delicacy that pervaded it. It is impossible to describe his infinite skill in bowing and in phrasing. His success was immediate, and it was emphasized by a storm of plaudits after each effort. He was recalled again and again."

Gerardy during his recent visit to this country brilliantly sustained his high reputation. Not one of the music critics wrote of him save in glowing words of eulogy. The same writer who bestowed upon him the above graceful eulogium thus wrote of him only a few days before his departure from New York:

"Among the four or five pre-eminent great violoncellists of the present day Gerardy unquestionably is one of the first. When he was here a few years ago, a boy of fifteen, I had occasion to commend his genius. Without taking into consideration his age, I then pronounced him an artist of the first rank. What shall I say of him now? I might bankrupt myself of adjectives and yet not be able to give him his proper share of praise. When he was here before he was a boy phenomenon, a rare prodigy. The music critics vied with one another in bestowing upon him the most beautiful eulogiums. They could not repress their ardor, and did not stint their praise. The rosiest prophecies they made touching this young Belgian's future are finding fulfillment now. At the present moment there does not live a greater artist than this 'wizard of the violoncello.' His art has broadened, deepened and matured. What a deep musical feeling, what a warm temperament, what a fabulous technic Gerardy has! What refinement, passion and magnetism he possesses! He has fulfilled prophecy—more than made good the extravagant expectations of his admirers."

#### Miss Amy Fay's Concert.

MISS AMY FAY will give a piano conversation in the small ballroom of the Waldorf-Astoria on Wednesday afternoon, April 17, at 3:30 o'clock. She will be assisted by Addington Brooke, baritone, and by Madame Cereseto, violinist. The following is the program:

Sonata, D major, No. 7.....Mozart  
Bagatelles, op. 126.....Beethoven

Miss Amy Fay.

Songs—

I Know Not Why (MS.).....Lillian Miller  
Bring Her Again (MS.).....N. Clifford Page  
La cía li dir.....Pizzi  
The Hills and Forests Are Dark'ning.....Franz  
Row, Gently Row.....Schumann  
Edward Gray.....Sullivan  
Addington Brooke, accompanied by Miss Lillian Miller.

Violin solo, Fantasia Appassionata.....Vieuxtemps

Mme. Cereseto.

Song Without Words, F sharp minor, No. 5.....Mendelssohn

Nocturne, B major, op. 9, No. 3.....Chopin

Tarantella.....Chopin

Le Retour (Song Without Words).....Bizet

Minuet, No. 2.....Paderewski

Miss Amy Fay.

Song, Morn, Noon, Night.....Hopkins

Addington Brooke, accompanied by Miss Amy Fay.

The Wind Demon.....Hopkins

Miss Amy Fay.

#### Edouard de Reszke's Anniversary.

THE twenty-fifth anniversary of Edouard de Reszke's career as an opera singer took place on Monday night in Boston, where the celebrated basso sang the part of "Frère Laurent," in Gounod's "Romeo and Juliet."

#### Madame Mantelli Arrives.

Mme. Eugenia Mantelli, the contralto, was a passenger on the French line steamer Champagne, which arrived on Sunday from Havre.

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PUBLISHED EVERY WEDNESDAY

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## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1098.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, APRIL 10, 1901.

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Single copies, Ten Cents.

United States,			\$5.00
Great Britain,	£1 5s.	Austria,	15 fl.
France,	31.25 fr.	Italy,	31.25 fr.
Germany,	25 m.	Russia,	12 r.

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Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

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A THRIFTY gent who advertises himself for all it is worth wishes to do away with the choir quartet and substitute the chorus. As he is a chorus conductor himself the inference is unavoidable.

MR. BAUGHAN in the London *Musical Standard* speaks of the "epidemic of cantillating which has seized New York." We are interested to learn where the writer gleaned this information. New York knows nothing of it. There has been no cantillating here since Ffrangcon Davies gave a freak exhibition at Mendelssohn Hall in April, 1898. There was so much fun over the affair that cantillation and "cantillators" have been "made mock of" ever since by rude critics. We assure Brother Baughan that there is no epidemic of the sort in our town. To be sure the Henschels, Georg and Lillian—dropping the final "e" in his name made George well known—are still farewelling, but not even their warmest admirers could call their efforts "cantillating." They just talk in different keys and tongues.

A CORRESPONDENT who signs himself "J. S. Bach" asks THE MUSICAL COURIER the best method of studying the real Bach's piano music. There is only one way—Bach himself. Some piano pedagogues prepare the hand for Bach with a series of Eggeling's daily studies. But these gymnastics, involving as they do the straining of the tendons, should not be used without the advice of a capable teacher. Best of all, to begin with, if the student has some musical knowledge and fairly developed fingers, are the fifteen little symphonies and preludes of J. S. Bach to be found in the Peters edition. After these have been mastered the two and three voice "Inventions" should be attacked and carefully studied. It is generally conceded by pianists that if you can play the Bach "Inventions" the forty-eight preludes and fugues of the "Well-Tempered Clavichord" will not prove very difficult. But before this book of books is reached some of the dance pieces in the French and English suites should be mastered. Their graceful style and polyphony will prove of great assistance. A good teacher ought to be secured; studying alone, without criticism, is provocative of the gravest errors, errors exceedingly difficult to overcome later.

### MR. GRAU'S BENEFIT.

THIS time of the year is always reckoned from the week when Mr. Maurice Grau gets his operatic benefit, and therefore we all know that the time is here once more. It comes along annually. Mr. Grau is the president of a corporation known as the Maurice Grau Opera Company, but we never heard of any president of any corporation except Mr. Grau who would accept a public benefit, who would permit his name to be used in connection with an entertainment the receipts of which would represent a gift usually proffered to poor, unfortunate, or distressed theatrical or sporting people.

When John L. Sullivan, ex-champion of the prize ring, had lost all his money, his friends gave him a benefit. When George Dixon, the colored pugilist, was found to have had a run of bad luck his friends gave him a benefit so that he could start a saloon on Sixth avenue. When Mr. Grau gets through with his season of grand opera at the Metropolitan, where the receipts run up to about a business of a million or over per season, he gets a benefit.

We are not acquainted with the method pursued to arrange this benefit. It may be a part of the contract between each singer and employee on one part and the Maurice Grau Opera Company on the other part that at the close of the season a benefit performance is to be given to Mr. Grau. It may be a spontaneous offering on the part of the sing-

ers, or it may be demanded of them. All these are minor and subsidiary questions, the main question being the fact itself that a president of a corporation in the State of New York, doing a large business annually and receiving a salary and probably some other proper emoluments, permits a benefit to be given, of which he is the beneficiary so far as the world knows.

Presidents of business institutions or corporations are not in the habit of accepting money under such conditions, but Mr. Grau's example may be followed hereafter, as it evidently pays him, judging from the annual recrudescence of the performance.

The president of the New York Bank of Finance may hereafter go before the public and say that as the people did not deposit sufficient money in his bank last year he will accept a public benefit and justify thereby his retention in office on the part of the board of directors. No dividends having been declared because of the lack of public support, he can make up the deficiency so far as he is concerned by accepting a public benefit.

The President of the New York Fertilizing Company can say that the long winter and the sudden bursting upon us of an unanticipated spring had destroyed the demand for guano and artificial fertilizers, thus reducing the chances of a dividend of the company and that he is going to accept a public benefit. Such methods might hereafter become legitimate business means on the part of corporations to enhance the income of their Presidents, although there must be some men at the head of corporations that do a much smaller annual business than is done by the Maurice Grau Opera Company, who would consider it an insult to propose such a scheme to them and these men probably know as little about music and the musical art as Mr. Grau does.

Mr. Grau must consider it as proper or he would refuse participation in it even so far as accepting the money received at the benefit goes. Mr. Grau may be judging the case rightly and no one can possibly discuss it with him from his viewpoint, for he gets the money—the benefit while the others merely know that he gets it. Those who know merely that he gets \$5,000 or \$10,000 cash out of such a benefit could be on a level with him in discussing the ethics of this only if they were the recipients of \$5,000 or \$10,000 from a similar benefit, but knowing it merely and not being conscious of his sensation, they are incapable of discussing such a benefit question from his viewpoint. Naturally that gives them as great an advantage over Mr. Grau in discussing ethics as he has over them in getting \$10,000 cash, which they do not get—each and every one of them.

One thing, however, he could do. He could ask M. Gailhard of the Grand Opera, Paris, or Mr. Messenger of Covent Garden or Mr. Pierson of the Royal Opera, Berlin, or Mahler, of Vienna—he could ask these gentlemen what they think of such a scheme, so far as it appeals to their sense of ethics, and at the same time request them each to send his written opinion to this paper for publication. They occupy the same relative position in their respective cities that Mr. Grau occupies here and their annual incomes are much smaller than is his, and yet each one would at once resent the very suggestion of an inquiry on the subject.

Of course, they are not Presidents of corporations in this city, and, of course, Presidents of corporations in this city do usually get benefits, but not public benefits to which the public is indirectly asked to contribute publicly.

It is remarkable that remarkable events can proceed calmly without protest and that men can be permitted to face the world here under circumstances that might make a lobster blush if he could hear it after having been boiled. After all, the American people do not seem to care one way or the other. Probably they are too busy.



## THE RING AND ITS ANGLES.

## "DIE WALKÜRE."

## III.

**I**MMEDIATELY after the completion of "Rheingold" Wagner, impatient with energy and enthusiasm, began composing the music to the "Walküre" libretto, but its completion was not achieved until April, 1856—nearly two years after the commencement. None of the Ring music dramas after "Rheingold" were composed so uninterruptedly as it. In the case of "Walküre" the delays were occasioned by sickness, travel and change of mood.

And here for the first time does Wagner fully realize the foolhardiness of his gigantic scheme. He—a political exile, barred from intercourse with his nearest and art-loving friends, from whom he absorbed excitement and inspiration; denied a hearing of his early operas, and, worst of all, far from the stimulating influence of the theatre—was writing works for which there was not equipped a single stage in all Europe! The man's ambition was monstrous.

While "Siegfried" and "Götterdämmerung" follow closely upon the heels of the preceding drama, there is between "Walküre" and "Rheingold" an enormous gap in the dramatic action and a lapse of time. And though this hiatus is traceable to the inverted order of their conception, it makes such severe demands upon logic as to threaten the coherency of the entire dramatic structure. To pick up the thread of narrative it is necessary to retrace our steps to the last scene in "Rheingold." When Wotan and his consort are about to enter Walhall the "sword motive" is heard in the orchestra; this motive, covering only four bars of music, escapes the notice of nearly everyone save students; yet Wagner meant to tell the audience that Wotan, realizing what a farce his own godhead is, conceives the idea of giving life to a race of heroes which with the assistance of a powerful sword might become rulers of the world, and to convey this idea the orchestra intones the sword motive. This is carrying musical symbolism far, and it is also a refutation to the arguments of those who, sick of the endless and usually senseless "leit-motiv" discussions, declare that the Ring is equally enjoyable to auditors ignorant of the many musical motives and their precise meanings.

This sword episode must have weighed a bit on Wagner's conscience, for when "Rheingold" was rehearsed Wotan brandished a sword at the moment in question, so that the audience might see, even if they did not hear, and Wagner allowed the accident to become a regular business; but the subterfuge is a silly one and complicates affairs. The sword in Wotan's hands is an old and rusty one previously discarded as worthless by the giants in packing their ransom, whereas the heroic motive is applicable only to the famous sword forged later by Wotan for Siegmund and Siegfried.

But it is necessary to know much more of the history of events happening between the close of "Rheingold" and the first act of "Walküre." Wotan, fearing the destruction of the gods, as foretold by Erda, decides to avoid it by surrounding himself with a bodyguard. He descends into the earth, and by Erda's aid becomes the father of nine lusty maidens, the Valkyries, whose duty it is to scour battlefields for heroes and carry them to Walhall for its protection. Then he consorts with a mortal woman, who bears him twins, Siegmund and Sieglinde. The latter is captured and forced into marriage with Hunding, a chieftain, while the former leads a riotous life with Wotan, disguised as Wolfe, a warrior. True this information is contained in the book, but most of the explanations do not occur until the second act of "Walküre," and in a portion usually cut in performance.

Armed with the knowledge essential to link it

with the "Rheingold," the first act of the "Walküre" becomes one of the most enjoyable episodes in the entire Ring. The orchestral prelude pictures a storm, growing fiercer until it culminates in tumultuous climax. The curtain rises upon the interior of Hunding's hut; Siegmund, exhausted and breathless, staggers in and collapses in front of the hearth. Sieglinde enters, finds the stranger—they do not recognize each other—and revives him with drink; then the suspicious Hunding comes on the scene, and after some explanations extends the hospitality of his board to the guest. At table Sieglinde questions Siegmund's identity, and he narrates the story. His father, Wolfe, a much hated person by other warriors; his mother and a twin sister and he lived together in the woods. Already in early youth he accompanied his father hunting, and returning from one of these found their home destroyed, the mother dead, and the sister missing. Now father and son led a nomadic life, constantly pursued by enemies, and once, in a wild flight, they lost track of each other for all times. After that the boy roamed alone, and had just come out of a tribal brawl in which he had sought to right an injustice. His weapons splintered, he fled blindly until he reached Hunding's hearth.

Sieglinde's sympathy aroused, she looks lovingly at Siegmund; Hunding recognizing in him an enemy to his tribe offers him shelter for the night, but challenges him to mortal combat on the morrow. He orders Sieglinde out of the room; she responds unwillingly, exchanging tender glances with Siegmund, and then gazes hintingly at that portion of a tree in the centre of the hut from which the hilt of a sword protrudes.

Hunding with a final menace follows her, and Siegmund, left to his fate, ruminates. His father promised him that when need was greatest he would find a sword. Then, after dwelling on the charms of Sieglinde, he falls asleep.

He is awakened by a footfall—Sieglinde's. She comes to tell him of the sword in the tree—Hunding has been drugged to sleep. Then follows her account: At her wedding an aged stranger entered the hut and thrust a sword up to the hilt into the tree. Here the orchestra chants the Walhall motive, enlightening the auditor that the stranger was Wotan. This is legitimate use of the *leit-motiv*, but why is this theme not heard when Siegmund in his narrative first tells of his father, Wolfe, who was none other than Wotan? Only toward the end of this recital does it appear, and then at a point where its meaning is doubtful.

Sieglinde continues her story: Many had attempted to draw the sword, but none had succeeded. A curious anachronism occurs here. In describing the attempts to dislodge the sword Wagner words it: "Keinen Zoll entwich er dem Stamm!" Now the exact dates in which Wagner's version of the Ring saga plays are not known, but judging from costumes and weapons the period is certainly anterior to the one in which the inch was agreed upon as a measure.

Having told Siegmund of her unhappiness resulting from a forced marriage, Sieglinde looks to the hero who will draw out the sword as her rescuer from misery. Love now dominates. The pair find they are brother and sister; Siegmund liberates the sword, proclaims Sieglinde his bride, and the curtain falls as the climax is reached.

The second act plays in a rocky region. Wotan, again attired as a god, informs Brünnhilde, his favorite among the Valkyries, of the approaching encounter between Siegmund and Hunding, and commands her to shield Siegmund. Why Wotan should enlist her aid in Siegmund's behalf is another puzzle. He knows that Siegmund is now possessed of Nothung, the conquering sword against which Hunding is powerless.

Fricka, Wotan's wife, appears. She has heard Hunding's call for aid and demands of Wotan that

he redress these wrongs. Her sense of decency is outraged and a stormy scene follows, in which she undermines Wotan's schemes; exacting of him an oath that he withdraw protection from Siegmund, she departs victorious.

Wotan, crushed, his hopes demolished, takes Brünnhilde into his confidence, and in a tediously long scene recapitulates the story from the beginning of Rheingold to the present moment. The dramatic liberty of such proceeding has been commented on frequently. There is an excuse for it: if Wagner imagined every word sung by Wotan would be understood and the audience able to comprehend the story, then this summary recital would be intelligible to anyone who had not seen Rheingold.

Wotan rescinds his command and now orders Brünnhilde to take Hunding under her protection, thus dooming Siegmund. Demanding obedience, he storms off, leaving her downcast. She departs at the approach of Siegmund and Sieglinde, who are fleeing from the pursuing Hunding. Sieglinde is hysterically remorseful, and after a stirring exhibition of contradictory emotions falls asleep from exhaustion at Siegmund's feet.

Brünnhilde reappears to tell Siegmund that he is fated to die and destined to be a Walhall hero. Learning that his bride is not to accompany him, he draws the sword and is about to kill her, when, Brünnhilde's sympathies aroused, she promises to shield him in the coming battle, despite Wotan's decree. Hunding's horn is heard, and Siegmund leaves Sieglinde asleep, while he rushes into the fight with Hunding. Brünnhilde protects him with her shield, when Wotan suddenly appears between the combatants; interposing his spear, Siegmund's sword Nothung is shattered by it. Why the same sword later should be able to splinter the self-same spear that now snaps it is another one of Wagner's dainty dramatic inconsistencies.

Hunding stabs Siegmund, and Wotan in sheer rage kills Hunding. Then he starts in pursuit of Brünnhilde, who has gathered up the pieces of broken sword, and, with the fainting Sieglinde, escapes.

The third act occurs on a mountain height. The Valkyries riding through space on their horses, laden with heroes destined for Walhall, assemble here; Brünnhilde, the last to appear, carries Sieglinde in her saddle. To her questioning sisters she explains her predicament and begs the loan of a horse, her own Grane having been used up by the terrific pace; the sisters refuse to defy Wotan's will by aiding Brünnhilde in her escape.

Sieglinde has no wish to flee until Brünnhilde gives her the pieces of Siegmund's broken sword and bids her live in order that she give birth to Siegmund's child. Then Sieglinde, realizing her heroic mission, flees to that part of the woods where Fafner, the giant, transformed by means of the tarn-helm into a huge dragon, guards his ring and treasure. Here she is safe from Wotan's wrath because he fears the dragon. Notice how Wagner limits and extends Wotan's power at will in order to make it fit the situation! Of course the method is a convenient one, but is it a drama?

Wotan now appears and rages with wrath. Brünnhilde has dared his will and must be punished. He wrests from her the favors he had bestowed; henceforth she is no longer a Valkyrie, nor his favorite. The other Valkyries sternly forbid intercourse with her and sends them scampering afar. Brünnhilde he threatens to bind on the rock in defenceless sleep, the victim of anyone who may find her.

Then follows a beautiful scene between Wotan and Brünnhilde in which she shows him the incongruity of his attitude toward Siegmund, the Walsung, and begs for mercy. But she has sinned and must be punished, yet this amorphous god consents to encircle her with Loge, the fire, so that no one

save a hero may brave the flames. Wotan now bids her an affectionate farewell, and kisses away her godhood. Hereafter and to the end of the Ring Brunnhilde is only a mortal.

In answer to his call flames leap up about the slumbering Brunnhilde. Declaring that only he who fears not Wotan's spear shall venture through the flame the god departs and the final curtain descends on a thrilling, if somewhat theatric, picture.

The music of "Walküre" is both divine and tawdry. The Siegmund-Sieglinde love song in the first is the only instance in the cycle of a *durchkomponiertes* Lied.

Theatrically "Walküre" is the most effective of the Ring dramas; it contains much visible action and each act ends in a stirring climax. Never again in the tetralogy did Wagner succeed so happily in his stage pictures and in their apportionment. The first act is perhaps, in an operatic sense, his best. After the stormy prelude, unquestionably suggested by Schubert's "Erlking," we get the lovely Sieglinde music built about the Pity motive. The love duo is acclaimed by some as exhibiting more ecstatic passion than even the more famous one in "Tristan and Isolde." And how impressive is the annunciation of death music in the next act! Even Fricka has a good, old-fashioned tune of the Weber-Marschner type.

In the last scene Wagner never equaled himself for pathos. Following the circus-like Ride of the Valkyries, Brunnhilde's appeal for mercy is of a unique eloquence and beauty. The music fairly melts one. All that follows is panoramic. Wagner, the great fresco painter, comes into the foreground, the result being supremely picturesque.

#### THE OPERA IN BOSTON.

IT is reported that "fashion" in Boston has been preferring the dog show to the opera and that in consequence the foreign scheme of Mr. Grau is not receiving financial support. The New York *Herald* some time since, following upon THE MUSICAL COURIER theory, concluded with us that opera could only exist here with the aid of fashionable society. The *Sun* of Sunday, in an editorial, supports our contention as follows:

Our correspondent of yesterday who advocated, conditionally, an endowed theatre for New York, concluded by urging on "some multi-millionaire" the desirability of providing a home for the opera from which "the toiling thousands that hunger for operatic music" would not be excluded by the high prices of admission now exacted.

Practically, however, the opera is endowed in New York already, and the subvention it receives is greater than that given by any European Government for its support. It is endowed here, not by "some multi-millionaire," but by a combination of millionaires, and without their large individual contributions of money its maintenance would be impossible. Nowhere in the world can the opera stand without such support either from a government or from private wealth and fashion. The stockholders of our Metropolitan Opera House, for example, so far from receiving any return on their investment, are required to pay annually a large assessment, with the liability always to additional assessments to meet deficiencies.

Their subsidizing of the opera, however, cannot be attributed to "hunger for operatic music" on their part. They support the opera at so great a cost rather because it provides a fashionable social function than because of any love for music in them. In the boxes in which they sit conversation goes on throughout the performance, and the occupants give more attention to each other than to the artists on the stage. Knowledge of music and keen enjoyment of it seem to be rare among them. They do not go to the opera for the music, but to display themselves and their gowns and their jewels and to participate in a social function of high fashionable distinction. And a large part of the audience besides are there to be seen in their company and to see them. Take away the social grandeur of the opera, the spectacle of the gayly dressed audience, and it would go to swift ruin in spite of the richest subvention from "some multi-millionaire." When English opera was undertaken at the Metropolitan Opera House last autumn it failed dismally because fashion refused to give it approval and countenance by attending the performances.

That our correspondent is astray from the fact when he avers that there is an unsatisfied "hunger for operatic mu-

sic" among the "toiling thousands" is demonstrated by the calamity which has befallen the many attempts which have been made to provide for the people high-class music by orchestras of distinction, assisted by solo singers and other artists of superior quality. Mr. Damrosch could give convincing evidence on that point, and it would be fortified by the experience of other distinguished leaders of orchestras. So complete is this demonstration of the public indifference to such music that experiments are not likely to be repeated for a long time to come.

An experiment in providing English opera at relatively small prices, which was made at a theatre on the west side of the town, was successful for two years, but afterward it was abandoned and a return to the regular drama made, probably because of the discovery that the field had been worked out.

The only opera that is permanently successful, unless associated with fashion, is the comic opera, and there is the fun and the beauty of the scenery and of the women on the stage rather than the music merely which constitute the popular attraction. That is, opera must appeal to something more than the "hunger for operatic music" in order to be successful; and, however heavily it was endowed, the practical necessity would be the same.

Opera cannot exist in Europe without subsidy either from the government or the municipalities. In this country it has become the synonym of failure, bankruptcy and much individual ruin, and the question arises, "Do the people care sufficient for opera anywhere to justify its continuance?"

No matter what the causes may be, the people of all countries do not support opera sufficiently to maintain it in its integrity as a form of public entertainment. Government, cities or fashion must be assessed to keep it afloat. It cannot exist on its own merit and would cease without the various forms of subsidy and subvention.

The truth is that opera is illogical, contradictory, in many respects stupid and insipid, and frequently dramatically foolish. The extraneous effects necessary to give it coherency are sacrificed for the purpose of bringing into relief individual features and specialties not incorporated in the work itself; such, for instance, as the temporary popularity of a singer or two. The essential plan cannot be executed, as it is in conflict with the natural radiation of the reasoning faculties. Human emotions dramatically exposed on the stage do not require an orchestral accompaniment of eighty musicians with a society musical conductor as a focus (to detract attention from the plot) in order to reinforce the emphasis of the case. No matter how cleverly conceived the music dramas of Wagner, notwithstanding all their intense musical valuation, disturb the equanimity of a well-balanced mind in the attempt to reconcile the situations. A god singing in antiphonal phrases with a dwarf, in a cave in the woods, near a cavern where a mastodonic dragon resides, who also sings modern phrases with an orchestral association, does not appeal to coherency.

All this may be æsthetics and music and musical and dramatic art, but the people—always the final resort in the question of art—will not support the experiments. The Governments in Europe must tax them to have these works mounted, rehearsed and produced, and here the opera always ends in bankruptcy, even with the subsidy of society. The people take no stock in it, and probably because they cannot comprehend opera.

It cannot be reconciled with human methods of ratiocination. A lunatic lady like Lucia still sings in tune and in time, and sanely follows the baton of the conductor and knows just when to cease, for her memory is still healthy enough to know when the aria is ended and the next song or chorus is to begin. We wonderful beings—the musicians—we, the elect of earth who have studied music, of course we know it is all proper, and that certain allowances must always be made for dramatic situations, but we are not of the earth earthy, and we are naturally deadheads. The paying people, whose money is actually necessary to maintain the operatic process—those ignorant people at large will not pay their money for such inchoate and incomprehensible

propositions, and hence opera becomes a matter of official force in Europe through autocratic dictation or administrative legislation, and those few who like it are forced to accept it. If they were to rely on the voluntary support of opera by the people they could never hear it, for the people do not support opera. The force of government upholds it through the dicta of society in the few countries, and here through fashion. In all countries it offers an excuse for the commingling of the smart sets of each, the paying portion of the audiences being tolerated merely. To the box holders the rest of the audience is always the proletariat.

It does seem as if a man could stab his mother-in-law or poison his paramour or blow the life out of a man whose wife has just eloped much easier without the aid of eighty noisy musicians than with their regulated accompaniment. As long as these things must be exhibited on the stage, why can they not assume the natural and realistic garb at once and appeal to us with as much direction as possible? It is because opera is so resourceful as a means to illustrate the highest form of dramatic inconsistency that the people cannot help protesting against it as a form of public amusement. They are the final arbiters, and they have always decided against it.

It is the one force that prevents the proper development of the art of pure music. If we could get rid of opera altogether, music would at once rise to greater altitudes and its general culture would become more rapidly disseminated.

#### CHORAL AND SOLO CHORISTERS.

A WRITER privileged to sign himself by the glorious name of "Ben Franklin" contributes a letter to the Troy (N. Y.) *Press* protesting against the recent ignorant utterances on choirs by Frank Damrosch. As there is a great deal of musical activity in the cities of Troy and Albany, and as Mr. Franklin's points are so strongly set forth, we here append his letter:

Editor Troy Press:

In the musical column of the *Press*, Saturday, March 9, there appeared an article which quoted Frank Damrosch as saying that the only proper church music is furnished by a large chorus, and that a quartet is the cause of more trouble in a church than any other thing. March 16, in the same column, was an article stating that congregations tire of a singer, no matter how good, and want a change just for the sake of novelty. Now, the quartet choir was instituted in the churches of the United States before Frank Damrosch was born, therefore it has lasted that time, and this fact in itself shows some little worth. Mr. Damrosch says the quartet choir is an American institution, and would not advise Americans to be proud of it. Nevertheless, it has been copied successfully all over Europe. He further states that the more excellent the quartet the less fit it is to be in a church—a sweeping statement that needs no answer. Then he says: "Choral music, to his mind, is the only music fit for a church," but he doesn't add that his business is chorus conducting, which leads one to believe that he may be prejudiced. There is no doubt that a solo quartet, supported by a fine chorus, produces sublime church music, but the chorus must be paid or it does not attend rehearsals regularly, and what is the result? There is not a church in this vicinity that can afford a solo quartet and paid chorus. I know of a chorus choir in this vicinity that consists of eight sopranos, twelve contraltos, one tenor and three basses, a splendid (?) ensemble. The only chorus choirs of this vicinity that amount to anything, outside the vested choirs, are those in the Roman Catholic churches, and in them the supply is more than the demand. In the second article it is stated: "Every few years a congregation tires of a singer, and wants a change, simply for the novelty." Does a congregation discharge a minister because it sees him every Sunday? No; nor a singer, either. If satisfaction is given and it can be afforded the singer is certainly retained. The quartet of the Fifth Avenue Presbyterian Church remained intact for about six years, until January 1, when the tenor was changed, and doubtless in that time salaries were increased to retain them. It seems as if the choir will remain indefinitely. Miss Jennie Burt and Thomas Impett have been members of the First Presbyterian Church choir for more years than they like to remember, and evidently can stay as long as they please. Dr. Stimpson was



soloist at St. Paul's for over ten years before he resigned to leave the city, and there are many such examples in every city that refute the statement made. Things would come to a pretty pass if a singer worthy of the position he or she held, and entirely satisfactory, was discharged simply for the sake of novelty, and the idea does not deserve serious consideration.

BEN FRANKLIN.

Travel where you will in this country, and you will find the ensemble (?) of the volunteer chorus choir about as Mr. Franklin describes it—"eight sopranos, twelve contraltos, one tenor and three basses." There are, to be sure, a few notable exceptions, but a very few. There is no logical reason under the sun why forty people should agree to sing gratis at two services on Sunday and attend at least one rehearsal during the week any more than four persons, who form the usual quartet in paid choirs. The remarks by Damrosch about the frequent changes are about as shallow as any comments we have seen on the subject of choirs. We are inclined to agree with the correspondent of the *Troy Press* on all points but the one where he charges Damrosch with being a choral conductor. Frank Damrosch is an ex-sheet music dealer from Denver, Col. We have never seriously regarded his imitative attempts to conduct serious compositions, and as for his harangues on musical topics, they cannot possibly deceive anyone but children, very young girls and old ladies. His opinions about choirs are utterly absurd and most certainly not worth the fuss made about them in the provinces.

It is alleged that the losses of the Sembrich Opera Company this season will amount to \$30,000 or thereabouts. This is not due to Madame Sembrich, but may be due to the management.

### Recital at Knabe Hall.

ALBERT M. MANSFIELD, a basso, assisted by Josef Weiss, pianist, gave a recital on Easter Monday night at Knabe Hall, before a large and musically inclined audience. The singer of the evening, Mr. Mansfield, devoted himself to Schubert, singing nine of that composer's most beautiful songs—"Der Wanderer," "Der Neugierige," "Das Maedchen's Klage," "Erlkoenig," "Haidenroeslein," "Der Lindenbaum," "Aufenthalt," "Das Fischermaedchen," "Am Meer."

Mr. Mansfield possesses the sympathetic voice which makes lieder singing effective, and he evidently gave much pleasure to his listeners.

Mr. Weiss played the Variations and Fugue by Brahms on a Theme by Handel, a Chopin Nocturne and the Impromptu in G major, and the Schubert-Tausig "Military March." Compelled to add an encore, Weiss played a captivating little waltz composed by himself. The playing of the pianist throughout revealed the skill and virility for which his performances are noted.

Max Liebling accompanied for Mr. Mansfield.

### Francis Walker.

FRANCIS WALKER has many concert engagements from now until June 15, the date of his sailing for Europe to conduct the sixth annual session of his Summer School of Music in Florence. There he has secured the handsome Pension Pendini, in the Palazzo Centrale, which gives the school the most convenient location possible. With lofty, airy rooms, all with electric light, and every modern convenience, and with the number of students limited to thirty, although fifty could easily be accommodated in the house, the prospect for the school is a most happy one. Mr. Walker's card in our advertising columns should command the careful attention of students now that they are making their plans for summer study, and the booklet, which is studded with cuts showing some of the most charming bits of Florence, promises many advantages to ambitious students. The tuition alone, if paid for at New York prices, would amount to almost enough to cover the cost of the entire summer trip from New York and return.

Mr. and Mrs. Edmund Severn, the well-known musicians and teachers, will be of the party, and it is said that Mr. Severn and Mr. Walker will collaborate in the writing of a grand opera. The Severns are likely also to be members of the faculty in the departments of violin and piano. Other artists of high attainments are making their plans to attend the session, which promises to be in all respects a successful one.



### To Citriodora.

I turn and see you passing by the street,  
When you are not, I take another way,  
Lest missing you the fragrance of the day  
Exhale, and I know not that it is sweet.  
And marking you I follow, and when we meet,  
Love laughs to see how sudden I am gay;  
Sweetens the air with fragrance like a spray  
Of sweet verberna, and bids my heart to beat.

Love laughs; and girls that take you by the hand  
Know that a sweet thing has befallen them;  
And women give their hearts into your heart,  
There is, I think, no man in all the land  
But would be glad to touch your garment's hem,  
And I, I love you with a love apart.

PHILIP HENRY SAVAGE.

WHEN Frank Norris wrote "McTeague" we all said "big!" It was big, it was unpleasant, and the ending melted into sheer melodrama. The young man's other stories, "Moran of the Lady Letty," "Blix" and "A Man's Woman," showed cleverness, were sketches rather than finished pictures; but "McTeague," with its ugly title, as ugly as Moore's "Mike Fletcher," remained Norris' most promising work. And now that promise is partially fulfilled, for the first number of the Trilogy of the Epic of the Wheat has been published. It is called "The Octopus," a story of California, and "deals with the war between the wheat grower and the Railroad Trust; the second, 'The Pit,' will be the fictitious narrative of a 'deal' in the Chicago wheat pit; while the third, 'The Wolf,' will probably have for its pivotal episode the relieving of a famine in an Old World community." Thus Mr. Norris and his gigantic prospectus, a scheme that recalls Balzac and Zola.

Here is a young fellow who is decidedly not afraid of labors herculean. "The Octopus" is 652 pages long and its subject is a vital one. Instead of fishing up some Colonial story of the Janice Carvel, Richard Meredith order—it really doesn't matter if you mix titles or sexes in these tinsel historical tales—Norris, an uncompromising realist, pinned his study down to a certain section, a certain class, a particular incident, and then proceeded to handle his themes polyphonically. That he does not always display contrapuntal mastery may be set down to his years. Certainly "The Octopus" is the biggest novel of the purely American type since "Silas Lapham"; and Norris has a temperamental force, an exuberance of imagination, a swing that Mr. Howells never possessed. His vocabulary is great, his sentences sing, or march with a speed and passion that mow down pages, chapters and books. He has power, humor, sensitiveness of touch, coarseness, brilliancy, richness of feeling and a deep love of human nature. As his faults are gross, so are his virtues exaggerated. He is a big fellow, big in heart and brain, and his characters rustle and thunder with life.

Contrast his types with the Bret Harte men and women—Dickens-ized, sentimental, melodramatic persons—or with Hamlin Garland's laboriously conceived, laboriously executed sandy people of the Middle West, and the conventionality of both Harte and Garland will be felt. Henry B. Fuller "did" Chicago wonderfully in his "With the Procession," but I doubt if he would have cared to handle the unpromising group described by Norris in "The Octo-

pus." The book, which has nothing in it of American thinness, is too long by 150 pages. In its monumental first chapter, nearly fifty pages long, the author covers a canvas as big as one of Tolstoy's in "War and Peace," and sets vibrating before us a set of humans in a series of events that simply stun. There is throughout the sense of crowding, of the monstrous, the unfulfilled; and the cadences of the paragraphs are usually accomplished by a relentless brace of sonorous adjectives.

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This quality of vitality, a vitality which surges and hums on every page, is offset by the vast and picturesque spaces of the San Joaquin Valley in South Central California. Whether sun-baked, parched for rain and dried by hot winds, or rolling like illimitable waters, with the golden grain under the blazing star of day, this country is vividly presented by Mr. Norris. He contrives atmosphere of the most convincing order, and there are no bad smells in the book, as in that dreadful theatre party of "McTeague." But there is far too much blood spilling, far too many painful presentiments of misery unrelieved. You come across traces of Thomas Hardy in Norris' dairy women; while the last hundred pages are pure Tolstoy—I am sorry to say.

Tolstoy's "Resurrection," marvelous as it is, is marred by its ending. So Norris, in his attempt to put before us the horrible contrast of a starving German woman and her child with the dinner party of epicures, drops into the special pleading of the Socialistic pamphleteer. It is not art, no matter how strong and valid its plea for the downtrodden of the Railroad Trust. Just this infusion of political polemics attenuates the force of a remarkably masculine book.

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Of its variety, fascinating and original love story, fierce man hunt, and holding up of the Pacific and Southwestern Overland Flyer; of the vivid pictures of a barn dance—here Norris pokes consummate fun at the vanishing and impossible "bad man" of the West—a rabbit drive, these and an exquisitely poetic idyll, fringing faintly on the supernatural, make "The Octopus" a work of fascinating interest. The men and women are clearly etched, with less hardness of touch than in "McTeague"; though I still find pages of unnecessary cruelty. Only toward the last does this many motived tale begin to lose its terrific grip and intensity. The curious death of the arch plotter is theatric enough; yet it might have been dispensed with. I find, too, a tendency toward Zola's personification of natural forces into shapes of good and evil. Norris knows his Zola, knows "Germinal" with its labor strikes and its tragic mining pit of misery.

But, despite his literary forbears, despite his cleaving aggressive style, despite his lack of reticence, of formal proportion, "The Octopus" is a big book, a healthy book. There is nothing mean, morbid, decadent or lustful in it. Open air, the clash of men and affairs, money, grain, markets, the rush for land and power—all are here; while the love interest is secondary, as it really is in life. Balzac knew this, and made money the pivot of his plots; Zola knew it when he fashioned that rude epic, the "Rougon-Macquart"; and Frank Norris, with his keen faculty for literary selection, combined with his natural taste for the present, the real, the American, has patterned wisely after two great masters. "The Octopus" puts him in the front rank of fiction writers. I begin to entertain hopes for the American novel.

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Another interesting pair of people I saw a few days ago were Eleonora Duse and Gabriele d'Annunzio. These two are the idols of artistic and intellectual Italy, writes Geraldine Bonner from Florence. The quarrel—which, according to gossip, severed the course of true love and inspired D'Annunzio to write up his lady love in a brutal

and ungentlemanly book—is now made up. D'Annunzio has a villa close to Florence, in the hills back of Fiesole. Here he has been living lately, working hard. Gossip has surrounded him with a halo of eccentricity and scandal, which is probably much exaggerated. He lives laborious days in his villa, in the midst of objects of artistic beauty. His own apartments are furnished in rare fourteenth century furniture, and are lit at night by huge wax candles.

I saw this gifted and repellent person at a lecture given by him on Verdi. The crowd was so immense that it was impossible to hear a word he said. The whole world of Florence—literary, fashionable and unknown—seemed to be there. Students in their colored caps were hanging on his words by hundreds. In appearance he is a small, dapper-looking man, neatly dressed, quite bald, though still young, insignificant, and rather of the barber's block variety of being. His dress and general style suggested the Parisian dandy much more than the Italian poet.

It was after the lecture, on the way out, that we saw Duse. She had been there somewhere, and, it was said, was annoyed at the students cheering her. She certainly looked cross, harassed and unhappy. She is not by any means a pretty woman, and looks—and, I believe, is—older than D'Annunzio by nearly ten years. Her face is sorrowful, almost dull looking, and tragic; her skin of that sort which is olive in healthy youth and sallow as middle age advances. She has a pair of sombrely melancholy, dark eyes, gloomy, mysterious and arresting, and heavy hair brushed away from her forehead. The crowd almost stopped her in its efforts to see her as she passed, and she pushed her way through it, irritated, frowning, and evidently exasperated by its awkward admiration. I had a vivid impression of a face that seemed to have a history written on it, at once the most interesting and melancholy face I have ever seen.

\* \* \*

Ibsen is recovering from a very severe attack of influenza, the weakening effects of which alarmed his friends at one time. He is now considered fairly convalescent, but was forbidden to see any of the friends who called to congratulate him on the attainment of his seventy-fourth year.

\* \* \*

An amusing account is given of a literary censor named Krassovsky, who flourished in the reign of Nicholas I. He not only blacked out what he considered detrimental to the "Russian Institution," but he often favored unfortunate authors with his reasons for so doing. The poet Olline was once treated in the following manner:

What bliss to live with thee, to call thee mine,  
My love! thou pearl of all creation!  
To catch upon thy lips a smile divine,  
Or gaze at thee in rapturous adoration.

Censor—Rather strongly put. Woman is not worthy for her smile to be called divine.

Surrounded by a crowd of foes and spies,  
When so-called friends would make us part,  
Thou didst not listen to their slanderous lies,  
But thou didst understand the longings of my heart.

Censor—You ought to have stated the exact nature of these longings. It is no matter to be trifled with, Sir; you are talking of your soul.

Let envy hurl her poisoned shafts at me,  
Let hatred persecute and curse;  
Sweet girl, one loving look from thee  
Is worth the suffrage of the universe.

Censor—Indeed! You forgot that the universe contains Czars, Kings and other legal authorities whose good will is well worth cultivating—I should think!

Come, let us fly to desert distant parts,  
Far from the madding crowd to rest at last;  
True happiness to find when our (two) hearts  
Together beat forgetful of the past.

Censor—The thoughts here expressed are dangerous in the extreme and ought not to be disseminated, for they evidently mean that the poet declines to continue his service to the Czar, so as to be able to spend all his time with his beloved.

\* \* \*

Arthur Friedheim gave a piano recital in Mendelssohn Hall last Wednesday evening. The following was his program—a curious and interesting one:

- Thirty-three variations on a waltz, by Diabelli, op. 120 ..... Beethoven.
- |                               |   |
|-------------------------------|---|
| 1. March.                     | 19. Scherzo in canon form.                    |
| 2. Whirls.                    | 20. Sphinxes.                                 |
| 3. Duet.                      | 21. Contrast.                                 |
| 4. Terzetto.                  | 22. Alla Leporello.                           |
| 5. Quartet.                   | 23. Outbursts.                                |
| 6. Trills.                    | 24. Fugato (quasi organo).                    |
| 7. Club Strokes.              | 25. Elves' Dance.                             |
| 8. Arioso.                    | 26. Butterflies.                              |
| 9. War Dance.                 | 27. Humoresque.                               |
| 10. Haste.                    | 28. Carneval.                                 |
| 11. Contemplation.            | 29. Mourning.                                 |
| 12. Activity.                 | 30. Lament.                                   |
| 13. Echo.                     | 31. Elegy (after the style of Bach).          |
| 14. High priests.             | 32. Double Fugue (after the style of Händel). |
| 15. Scherzo giocoso.          | 33. Menuett (after the style of Mozart).      |
| 16. Study for the left hand.  |   |
| 17. Study for the right hand. |   |
| 18. Whims.                    |   |
- Perpetual Motion ..... Weber.  
Song without words, in F ..... Mendelssohn.  
Preludes in C, G and F; Etudes in A flat (No. 3 of Trois Nouvelles Etudes) and in G sharp minor ..... Chopin.  
Etude in C major (known as Etude on wrong notes) ..... Rubinstein.  
Sonata in B minor ..... Liszt.  
Will-o'-the-Wisp, Etude ..... Liszt.  
Paganini Caprices:  
1. Tremolo.  
2. Humoresque.  
3. La Campanella.  
4. Arpeggio.  
5. Elfenjagd.  
6. Theme and Variations.

About ten years ago Friedheim made his début here. It was not an auspicious one. The Russian pianist played the E flat Concerto of Beethoven in a grim manner and absolutely without tonal charm. In his many recitals, mainly devoted to Liszt, he did not succeed in impressing us, though his power, more latent than revealed, was not without some admirers. I was not among them. Indeed I never failed to show my critical teeth when Friedheim appeared. Yet the man and his music must have set uneasily upon my consciousness and conscience, for with morbid curiosity I haunted his concerts, and even wove his personality, or what I fancied to be such, into several short stories—brief and foolish ones. Perhaps with something of the same order of curiosity as the Englishman displayed who followed the circus, expecting something to happen when the female tamer went into the tiger's cage, I watched Friedheim. Something might happen. He might cut his hair, smash his wrists in the Dante Sonata, or blow out his brains over the keyboard.

Something did happen. One night up in the small hall of the Carnegie Building the pianist awoke from his arctic slumbers and played the B minor Sonata of Liszt like seven devils and one angel. It was furious, it was magnificent, and being emotional in those days I fell down stairs, did a back somersault in my opinions, cried aloud *Schwamm d'ruber!* and wrote columns of indiscriminating praise. Well, Friedheim got over it, took it as coolly as he did the censure, and promptly fell asleep again. He left New York, and while we heard reports of his success in Kilkenny, Canada, Chicago, London and Scandinavia, nothing startling reached us. But he wasn't asleep, this pupil of Liszt, who looks more Lisztian than the Weimar master himself. The man who conducted from memory Liszt's "Faust" Symphony played the E flat Concerto by the same composer, and a concerto by Friedheim in E flat—or was it B flat?—such a complex of musical gifts could not rest long.

Last week, after running away with the Damrosch orchestra in the E flat Concerto, Friedheim paralyzed us all with the overwhelming vitality of his piano performance at his recital. Liszt he best interpreted, of course; but the variety of styles, the astounding endurance and technical polish—these gave us pause to ask the perplexing questions, How did he do it? When and where did he accomplish it all?

Ernst Pauer in his "Pianists' Dictionary" gives Arthur Friedheim's birthplace as St. Petersburg, and the date of his birth October 26, 1859. He was a pupil of Rubinstein for one year, and with Liszt he remained eight. He finished an opera in Dresden in 1877. So he had covered much ground before he was thirty. From thirty to forty is a dangerous decade in any executive artist's career. Fatigued by success, by the necessity of constant practice, his soul instinctively recoils at concert giving—this incessant baring of the emotions before a world, not always sympathetic. Then the demon whispers "Compose!" And the advice is usually misleading. I know that all pianists compose; yet how few are composers of music! Friedheim doubtless passed through this period of disenchantment and disquietude—I think that Josef Hofmann is undergoing a similar mental experience at present—and by reason of his iron will, and also because of his deep musical nature, he has emerged victorious. He rounded safely the stormy Cape of Egotism at the unpromising age of forty, and he is still developing.

\* \* \*

The artist, however, in him has not fundamentally changed. He is the grim Biterolf of the keyboard, a despiser of the sentimental, of the facile in expression, and a hater of empty virtuosity. He knows the whole hatful of tricks, yet he never makes any but legitimate use of them. He has fled away at his finger tips until they leap like Pachmann's. The G sharp minor study had not the Pachmann digital equality—I heard the upper voice too plainly—yet it was wonderful, wonderful in clarity and speed. Then—possibly as a compliment to the piano wizard Leopold Godowsky—Friedheim for encore gave the left hand version of Godowsky's, and in the same tempo as Chopin's. It was a time for tears or cheering, which ever way you happened to vote—Chopin pure and undefiled, or Chopin bedeviled.

Mendelssohn's song was refined in sentiment. In the Chopin Preludes—there was an extra one, given in F sharp—the finesse was phenomenal, though I did not sense much subtle emotion. This Russian is never emotional in the pretty or decorative fashion; he feels too profoundly to indulge in the sheet-lightning of the sentimentalists. Pushed to excess, it was this pride and scorn that made his playing so impassable, so frozen, ten years ago. He went at music as if he hated it. I didn't know then as I know now what a beautiful psychological "case" was his; how the numerous opposing aptitudes, emotions and desires were battling for supremacy in the chambers of his brain. Perhaps he will never be an artist of the popular order. I hardly think he craves the worship of the matinee girl. He has sought for better, bigger things, and to-day is unique. Master of a repellent irony, wielder of a style orchestral, he can nevertheless coo gently or flicker the fire of the more phosphorescent of the Liszt transcendental etudes. There is the word that I have been looking for—transcendental is just the quality in this artist's playing. And how the tune-loving philistine winces when Friedheim's mailed fist smites his Steinway anvil!

\* \* \*

The Paganini Caprices were technical marvels. There is not much music in them to begin with, and Liszt only complicated matters. It was in the



B minor Sonata that I observed the unfamiliar phenomena of lightning striking twice in the same spot. The miracle was renewed, the staff grew green again. Friedheim really played the Sonata better, with more fantasy, dynamic variety and orchestral breadth than five years ago. It was a performance that I shall never forget.

The Beethoven Variations supplied a test of an intellectual character. Technically awkward in construction, these little pictures, executed more in the manner of Dürer's sketches than of Meissonier's, throw up many problems for the pianist. Just as in the arioso movement of the op. 110 A flat Sonata, Beethoven anticipated Chopin's melancholy *morbidez*, so in these atrociously many variations on a trumpery valse of a vain music publisher in Vienna he foreshadowed Schumann's "Carneval." And the capital parody on his fellow composers! What humor; what fantasy! Von Bülow supplied some of the titles, and I suspect Friedheim of the remainder. They are not always happy; but they were delivered with every imaginable nuance of meaning and accent. Many of them show relationship to the whispering and willful variations in the last C minor piano Sonata, op. 111.

So you see critics sometimes change their opinions. When they don't, though they may write, eat, walk and talk and go through all the motions of the living, they are really dead—are automatic mental corpses. And then, too, Friedheim has changed himself. It is a world of change, and I sincerely hope that this reawakened, sprouting musical volcano will not go into one of his trances again. If he does he will disappoint a curious musical community, for all that you heard from Steinway Hall to Harlem last Thursday was—Arthur Friedheim, redivivus!

#### L'Art du Chant.

HASLAM, the well-known singing master, will shortly give a conference in Paris on l'Art du Chant, explaining the results of his own researches and experience, as well as attempting to disprove some of the more prevalent erroneous theories connected with the art of teaching singing. The subject will be exhaustively treated under the four divisions of tone production, in which the confrencier will introduce his own system of vocal emission on the principles of the unity of the voice, and adherence by the reflex action; technic, where the necessity of treating each vocal tone under its three different phases of pitch, color and intensity will be shown; and also the interesting branches of style and repertory. Considerable interest is already aroused in the matter, this highly successful teacher having some very decided views on the subject; views which may not be shared by some of his colleagues. Haslam is an excellent linguist and fluent speaker, being a pupil in declamation of Mons. Jouliet, the popular actor of the Comédie Française.

#### Broad Street Conservatory.

LAST Wednesday evening, W. J. Baltzell, Mus. Bac., delivered an interesting lecture in the concert hall of the Broad Street Conservatory of Music, 1329-1331 South Broad street, Philadelphia, Pa., before the Beta Chapter of the Sinfonia of the Conservatory, which society is the only national male musical fraternity in the world.

The lecturer said that Shakespeare gives an indication of the popular knowledge of music and musical instruments, hence his plays are valuable to the student of the history of music.

Many allusions to music are couched in terms unfamiliar to the people of to-day, hence need commentary for clear understanding. No great writer has influenced composers to the extent attributable to Shakespeare. Operas, dramatic music, orchestral and chamber music, songs and part songs innumerable being based on inspiration derived from his works. Illustrations of music of the period of the operas were given.

A musical program was given by John K. Witzemann, violin; Stanley Muschamp, piano; Wilson Pyle, violin; M. L. Grimes, viola, and Dr. S. R. Meaker, 'cello.



CINCINNATI, April 6, 1901.

**P**IER ADOLFO TIRINDELLI, head of the violin department of the Cincinnati Conservatory of Music, has been re-engaged as concert-master for the approaching opera season in Covent Garden, London. Mr. Tirindelli's fame as virtuoso, composer and teacher, has wide recognition in both continents, while this compliment to the personnel of Mrs. Bauer's faculty does not surprise those who know the high standard maintained by this important music school.

The great success of the violin department under Mr. Tirindelli, in the juvenile as well as the artist classes, has had conspicuous evidence in the recitals by his pupils throughout the year. In this work LeRoy McMakin, a graduate pupil of Tirindelli and member of the symphony Orchestra, has been an able assistant. Among the younger set the violin school claims a little genius in Henrietta Wehl.

Before sailing Mr. Tirindelli has many engagements to fill—two concerts with Mr. Bohlmann on 8th and 9th of this month in Columbus and Newark; concert also with Mr. Bohlmann, which concludes the International series, which has proved of great educational value. The works to be performed at this finale to a most delightful course are:

Fourth Grand Sonata, op. 129, G minor.....Raff  
Chromatic Sonata in one movement.....  
Sonata, op. 18, E flat major.....R. Strauss  
Romanza, op. 23, G major.....Strong  
(First time in Cincinnati.)  
Sonata, op. 20, G minor.....Foote  
(First time in Cincinnati.)

A series of four violin recitals will be given by Mr. Tirindelli's pupils, in which Miss Mae Henry and Mathias Oliver, both post graduates, will each be assigned special programs. These will occur on April 15, 17, 18 and 22, at the Conservatory Recital Hall, when the following numbers will be presented:

#### FIRST RECITAL

by Miss Cora Mae Henry, assisted by Miss Martha Henry.  
Concerto, E minor.....Mendelssohn  
Oh, Love, Thy Help.....Saint-Saëns  
Amoroso (first time).....Tirindelli  
Appassionata (first time).....Tirindelli  
Scherzoso (first time).....Tirindelli  
Liebestreue.....Brahms  
Frühlingsnacht.....Schumann  
Zigeunerweisen.....Sarasate

#### SECOND RECITAL, APRIL 17,

by Mathias Oliver, assisted by Miss Frances Shuford, pianist, and Miss Laura Struebbe, soprano.  
Suite, piano and violin, op. 44.....Schuett  
A Song of Love.....Mrs. Beach  
Concerto in E minor.....Mendelssohn  
Recitative and aria, Jeanne d'Arc.....Tchaikowsky  
Fantaisie Appassionata.....Vieuxtemps

#### THIRD RECITAL, APRIL 18,

by pupils of Mr. Tirindelli, assisted by Miss Lola Bell Harris, elocutionist.  
Concerto No. 22.....Viotti  
Miss Daisy Mae Seiler.  
Ninth Concerto.....De Beriot  
Miss Francesca Nast.  
Selections from Dombey & Son.  
Fantasia Appassionata.....Miss Harris.  
Vieuxtemps  
Berceuse.....Mr. Oliver.  
Dunkler  
Mazurka.....Miss Seiler.  
Wieniawski  
Ballade and Polonaise.....Miss Gretchen Gallagher.  
Vieuxtemps  
That Old Jay.....Anon.  
They Went Fishing.....Holmes  
The Duel.....Field  
Miss Harris.  
Zigeunerweisen.....Sarasate  
Miss Cora Mae Henry.

#### FOURTH RECITAL, APRIL 22,

by Miss Gretchen McCurdy Gallagher, violinist; Miss Edna Struebbe, pianist; Miss Ada Ruhl, soprano.  
Ballade and Polonaise.....Vieuxtemps  
Grillen Fantaisiestücke.....Schumann  
Romance, op. 5, F minor.....Tchaikowsky  
Valse Caprice.....Jensen

Romance.....Svendsen  
Twilight.....Massenet-Hubay  
The Bee.....Tirindelli  
Song, Mystic.....Tirindelli  
Piano, organ and violin.  
Tema con Variazioni.....Vieuxtemps  
Concerto for piano, op. 66, F sharp minor.....Hiller  
Orchestral part on second piano.

Mr. Tirindelli sails on the Kensington, April 24, and expects to be back at his post at the conservatory by September 1. All musical and social Cincinnati will send a hearty bon voyage after our distinguished representative at the great London season.

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The sensation in musical circles in this city this week was of a munificently philanthropic character. It came by way of a gift to the Cincinnati University from Mrs. Eleanor C. Alms, relict of the late Fred. H. Alms, who took great interest in musical matters and especially in the success of the College of Music. The gift is for the purpose of erecting a large music hall on the university grounds on the basis of an affiliation of the University and College of Music.

The letter of Mrs. Alms was directed to the board of trustees of the University of Cincinnati, and is as follows: "CINCINNATI, Ohio, March 25, 1901.

"Frank J. Jones, Cincinnati:

"DEAR SIR—I desire to honor the blessed memory of my esteemed and beloved husband, the late Frederick H. Alms, deceased, by erecting upon the university grounds, in Burnet Woods Park, at my own expense, and at a cost not to exceed \$100,000, a large music hall, to be called the Frederick H. Alms Auditorium, to be devoted to musical culture, and to be used in connection with and under the control of a department of music in the said University of Cincinnati, to be created and established, provided the present College of Music of Cincinnati is constituted as an organic department of said university, and, in the fulfillment of my said purposes all of said things herein mentioned are to be done in a proper and legal manner, and satisfactory to me. With much respect, I am yours truly, "ELEANOR C. ALMS."

The gift of Mrs. Alms was gratefully accepted by the board. The conditions of affiliation between the two institutions will be determined later. It does not mean that the College of Music will be absorbed or removed from its present location. The affiliation will mean advantages to be enjoyed in common by students of both institutions. The hall itself will be a great convenience, both for the college and for the university.

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Prof. Paul V. C. Baur, Ph.D., of the Cincinnati University, delivered a lecture before a cultured audience in the recital hall of the Conservatory of Music on Tuesday evening April 2, on his first impressions of Greece. Mr. Baur spent three years in that country of the ancient classics, and his description of the Parthenon and the grand ruins in Athens was intensely interesting.

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Henry W. Crawford, of the Smith & Nixon Piano Company, has published an Easter anthem—"The Lord Is Risen"—on an entirely original idea. He believes that gems from the classics can be well adapted to the service of the church. So, at his request, Andrew J. Born, of this city, arranged this Easter anthem from the Andante of the Fifth Symphony. The work has been well done, and the setting is beautifully impressive.

The Saengerfest deficit is a thing of the past. The last subscription received was from the O'Dell Commission Company for \$1,000. The committee having the matter in charge made the following final report:

"The Citizens' Saengerfest fund committee can report to the public, through the press, that sufficient funds have been subscribed up to noon to-day to liquidate the entire Saengerfest debt, and the treasurer will pay over to the various banks on Monday morning the entire amount and receive full receipts and satisfaction of the judgments. This, of course, is based upon a few subscriptions which have not yet been paid in, but which are perfectly good, and the checks for which are probably in the mail now.

"The entire amount collected has been used for the payment of this indebtedness, not one cent having been deducted for the expenses of the committee in postage, stationery, printed matter, solicitors, clerk hire or other purposes, this entire expense—amounting to \$406.25—having been paid by the Business Men's Club.

"The committee feels very grateful for the liberal spirit shown by the citizens of Cincinnati in coming forward and paying off this long standing obligation in so short a time."

After the last voluntary subscription was in the deficiency

## The National Conservatory of Music of America,

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JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty, consisting of  
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MAX SPICKER,  
CHARLES HEINROTH,  
AND OTHERS.

SUMMER TERM BEGINS MAY FIRST.

ADMISSION DAILY. . . . .

amounted to \$13,200. The directors met this, each one surrendering to the committee the sum of \$528. This, added to the original subscriptions of \$1,000 each made to the fund by the twenty-five directors, brings their portion up to \$1,528 each, or a total of \$37,200. The citizens' committee raised, by popular subscription the comfortable sum of \$24,500.

The Saengerfest Building was dismantled this week, and that, too, is now a memory of the past.

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The College of Music desires to call particular attention to the entertainment to be given Friday evening, April 12, in the Lyceum, by the students of Delsarte Culture. The entertainment will not be an artistic evolution of motion merely to please and attract the eye, but will be a practical demonstration of the health giving principles daily practiced in the different classes. Miss Clara M. Zumstein, director of the department, is a regular instructor at Chautauqua during the summer months, and is one of the four teachers in the United States indorsed as a teacher of Americanized Delsarte Culture by her own former teacher, Mrs. Emily Bishop. We submit the program:

Artistic movements, including Rhythmical Step, Diving Series, Steeple Series, Spanish Drill, Swing Series.

Misses Ida Ayres, Mabel Ayres, Agnes Cain, Cora Dickelman, Clara Dickelman, Luella Deuser, Linda Eger, Emma L. Eger, Antoinette Humphreys, Katherine Klarer, Gertrude Zimmer, Mrs. L. D. Hobson.

Piano accompaniment by Miss Ella Hughes.

Amazon Drill, an energizing dramatic movement.

Miss Aimée M. Jergens.

Organ accompaniment by Miss Bertha M. Foster.

Aesthetic movement, Spanish.

Miss Gertrude Zimmer.

Vocal accompaniment by Miss Antoinette Humphreys—Segindilla, from Carmen.

Poising Series and Gladiator Drill.

Misses Emma L. Eger, Luella Deuser, Antoinette Humphreys, Katherine Klarer, Maude S. Martin, Byrd Ray and Mrs. L. D. Hobson.

Organ accompaniment by Miss Antoinette Humphreys.

Vocal—

O Come With Me.....Van der Stucken

You and I.....Lehman

Maids of Cadiz.....Delibes

Miss Katherine Klarer.

Minuet Drill.

Misses Mabel Ayres, Gertrude Zimmer, Linda Eger, Marie A.

Rippert, Ida Ayres and Agnes Cain.

Piano accompaniment by Miss Ella Hughes.

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At the next meeting of the Choral Union, in the Smith & Nixon piano rooms, Thursday evening, Dr. Elsenheimer's composition, "Terra Tremuit," written in a capella style, for two sopranos, two altos, tenor and bass, will be taken up. Great enthusiasm was manifested at the last rehearsal, the continuance of which is expected and hoped for.

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Miss Mannheim, director of the School of Expression, announces a "Children's Hour," from 3:30, Wednesday afternoon, April 17, in the Lyceum. All school children will be made welcome.

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Following is the program of the Lenten concert given by pupils of W. S. Sterling in the Lyceum this evening:

Organ, Fugue in C major.....Bach

Henry Zeinz.

The Crucifixion, soli, chorus and organ.....Stainer

Miss Kathryn Gibbons, soprano; H. B. Taaf, tenor; E. A.

Jahn, baritone; Ed. Hartmann, bass; Miss Bertha Foster,

organist; W. S. Sterling, director.

The presentation was a deeply impressive one, and did much honor to Mr. Sterling and his pupils.

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Frederick J. Hoffmann has been granted leave of absence from his position as teacher at the College of Music for a year or more of travel and residence in Europe. He leaves in August.

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The following is the program of the faculty concert to be given in the Lyceum Wednesday evening, April 17, by Edmund Alexander Jahn and Ernest Wilbur Hale:

Thy Glorious Deeds.....Händel  
Am Meer.....Schubert  
Israel.....King  
Creation.....Beethoven

Piano and organ accompaniment.

Prelude, C minor.....Rachmaninoff  
Hark, Hark, the Lark!.....Schubert-Liszt  
None but a Lonely Heart.....Tchaikowsky  
Tell Me, Swallow.....Gerald Lane  
Barcarolle, F minor, op. 30.....Rubinstein  
Slumber Song.....Weber-Liszt  
Fantaisie, Impromptu, op. 66.....Chopin  
Erste Gesänge.....Brahms

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Mr. Gantvoort will give the last of this season's series of "History of Music" lectures Monday afternoon. The subject is "Music in America."

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Georg Krueger, pianist, and Miss Helen May Curtis, reader, made such a success of their recent presentation of "Enoch Arden," by Richard Strauss, that they have accepted several invitations for a repetition of the melodrama in other cities. On April 30 they will give it under the auspices of the Ladies' Musical Club, at Lexington, Ky., and on April 22 at Maysville, Ky. Several other engagements are in sight.

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Two hundred and forty members out of three hundred of the Choral Union Society, under the direction of Dr. N. J. Elsenheimer, met on Wednesday night in Smith & Nixon Hall for the purpose of forming a permanent organization. Dr. Elsenheimer made a stirring address and outlined the brilliant possibilities for the future, stating that the chief object of the Union would be the study of the great religious choral works with a view of artistic public presentation. The works to be studied will be selected from the compositions of writers of the fifteenth, sixteenth and seventeenth centuries and some of the more modern writers. Palestrina, Di Lassus, Bach, Beethoven and many others were named in this connection. An informal concert may be given by the chorus at the end of May, but the great opening concert will be given in the fall. The chorus will sing in connection with the Symphony concerts at least once a season. For the present "Terra Tremuit," one of Dr. Elsenheimer's compositions, and selections from Händel's "Messiah" will be studied.

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Mrs. Charles W. Rhodes, under the auspices of the Woman's Club, lectured before the musical department during the present week on Wagner. She gave interpretative readings of the "Ring of the Nibelungen" and "Parsifal," which were highly enjoyable to a cultured audience.

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Under the auspices of the School of Expression of the College of Music, Bertha Kunz Baker gave a reading of "L'Aiglon," on Tuesday evening, April 2, for the benefit of the social settlement.

J. A. HOMAN.

## An Easter Concert.

UNDER Henry Wolfsohn's management an Easter concert was given in Carnegie Hall last Sunday night. Owing to sundry disappointments, several of the artists announced did not appear. Campanari, who came on purpose from Boston, could not sing because of a bad throat, while Madame Mantelli arrived from Europe too late in the day to appear. So the program was considerably changed, Julian Walker endeavoring to fill Campanari's place and Isabelle Bouton Madame Mantelli's. Even this lady did not sing.

Mrs. Harvey, however, atoned by singing Massenet's "Pleurez! mes yeux" exquisitely. She has improved very much since her last appearance here, both in delivery, diction and self-confidence. Her phrasing was musical, her voice lark-like and crystalline in the upper register. The Massenet air was most artistically interpreted, though the conductor drowned the climax with his noisy brass. Mrs. Harvey was recalled five times, but did not sing an encore. She looked dazzling.

Fritz Kreisler gave Mendelssohn's always grateful E minor Violin Concerto with brilliancy and finesse. Technically it was child's play for him. The andante was sung beautifully. He, too, aroused the heartiest enthusiasm, but refused an extra piece. Ossip Gabrilowitsch played Chopin's E minor Piano Concerto with all the poetry it demands. The young Russian was in high spirits, and his reading was distinguished by compelling vitality and fine musical intelligence. Nothing more poetic than the romance could have been imagined, while the rondo was full of dash and fire. There was plenty of applause at the close, and Gabrilowitsch had to return many times to bow.

Georg Henschel conducted the "Egmont" Overture, his own "Ophelia" music and the noisy Wedding March from Rubinstein's "Feramors." As he sings, composes, plays the piano, so he conducts—mediocre. His beat is heavy, his presence uninspiring, and there is about his work an atmosphere of soggy self-complacency. The incidental "Hamlet" music is nothing else but a version of "Asa's Tod" in the "Peer Gynt" suite, by Grieg—that and Mendelssohn. Nor were the accompaniments smooth or sympathetic. Why Mr. Henschel saw fit to take up the baton this late in the day is known only to himself. His is not the sort of orchestral conducting to which New York is accustomed.

## Dvorak's Requiem Presented by the Oratorio Society.

DVORAK'S Requiem was the work presented by the New York Oratorio Society at the third concert of the season, at Carnegie Hall, last Thursday evening.

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## National Federation of Musical Clubs.

**M**RS. THOMAS E. ELLISON, recording secretary and director of the National Federation of Musical Clubs' Press Committee, requests THE MUSICAL COURIER to print the ensuing announcement:

"The manager or editor of any paper desiring to send a representative to the biennial meeting of the National Federation of Musical Clubs, to be held in the Colonial Club, Cleveland, Ohio, April 30, May 1, 2 and 3, inclusive, may have the name of its representative placed upon the press list by writing to Mrs. George H. McGrew, 715 Case avenue, Cleveland, chairman of the Local Biennial Press Committee. Upon presentation of their card to Mrs. McGrew, all representatives on this list will be supplied with press badges, admitting them to all meetings and social functions. They will also be presented with tickets for the concert."

Mrs. Helen Curtis Webster, president of the Cleveland (Ohio) Fortnightly Club, writes to this paper as follows concerning the National Federation of Musical Clubs' Second Biennial Festival, to which reference is made above:

"Great interest is being shown in it locally, and we have the assured interest of the Federated Clubs all over the country. The meetings promise to be very delightful, interesting and helpful, while the musical program will be not only beautiful but as generous as can be compassed in four days."

The Etude is a new musical society in Lewiston, Me.

The Rubinstein Club of Cleveland (Ohio) will hold its last public event of the season on April 25.

Berlioz's "Damnation of Faust" will be performed on April 15 by the Hartford (Conn.) Choral Union.

The Music Study Club of Newark, N. J., is holding a series of Monday evening recitals, future dates being April 15 and May 6.

The Cleveland (Ohio) Vocal Society has begun rehearsals for its next concert, at which Coleridge Taylor's "Hiawatha" will be sung.

Leonora Jackson, Josephine Elburna and Selden Pratt will present a program this evening before the Woman's Morning Musical Club, of Columbus, Ohio.

The Oratorio Club, of Bridgeport, Conn., will give "The Creation" early in May, and the Choral Club, of the same city, purposes to present "Elijah" next season.

An organization which devotes its surplus income to the purchase of new instruments and music is the Clover Leaf Musical Club, of Reading, Pa. Charles Shultz is president.

The assisting artists for the closing concert of the Troy (N. Y.) Cecilian Choral Society on May 16 will include Albert Mansfield, basso; Mrs. H. Mansfield, soprano; Al-

bert Taylor, 'cellist; Mrs. Taylor, pianist, and Mrs. Towne, elocutionist.

Maria Zimmerman, Gertrude May Stein, H. Evan Williams and Gwilym Miles have been engaged by the Gounod Society, of New Haven, Conn., for the performance of "Hora Novissima," on April 16.

On April 29 the Des Moines (Ia.) Woman's Guild has arranged to give an organ recital at the Central Christian Church. This event will constitute the regular semi-monthly recital of the guild, and will be known as organ and oratorio day.

In Norfolk, Va., a symphony society has just been organized, the officers including: President, Robert Tait; vice-president, E. V. White; secretary, F. D. Pinkerton; treasurer, W. H. Burk; board of directors, Henry Jones, J. Iredell Jenkins, S. S. Nottingham, Jacob Hecht, M. B. Crowell, William Simpson, C. A. Field. Among other prominent citizens should be mentioned: A. Koerner, Charles Borjes, Wm. E. Taylor, C. W. Grandy, Dr. Webster, C. W. Fentress, Judge Garnett, Caldwell Hardy, Albert Grandy, John Foster, Dr. Edward Mack, N. M. Osborne and George Roper.

A correspondent writes: "The Polyhymnia Club, of Waverly, N. Y., an organization with a membership of twenty-five ladies, is in its fourth year. During the present season the topics have been music in Russia, Scandinavia, Poland and Hungary, and one program was devoted to the study of the Terms Classical and Romantic as Applied to Music, a descriptive paper being read by Miss Finch. The most recent meeting was held at the home of Mrs. Chas. H. Ott, on March 28, when the selections included 'Meine Liebe ist Grün,' Brahms, Miss M. L. Johnson; 'Serenade,' Borodin, Miss Edna Mixer, and 'Summer Night,' Gade, the latter being interpreted by a vocal quartet. The officers of the club are: Miss Frances E. Perley, president; Mrs. E. W. Eaton, vice-president; Mrs. Fred Sawyer, secretary, and Miss Ella Mixer, treasurer."

## Bernstein Pupils' Recital.

**E**UGENE BERNSTEIN'S piano pupils, assisted by Miss Johanna Bacharach, mezzo soprano, gave a recital recently at 128 West Fifty-eighth street. The pupils who played were Ida Tuschnett, Rose Davidson, Victoria Boshco, Sarah Sokolsky, Esther Busch and Rose Davidson.

## Stockholders' Meeting.

There was to have been a meeting of the Maurice Grau Opera Company's stockholders in this city last night.

## Easter Music Sung by the "Old First" Choir.

**A**S in many prominent New York churches, special musical services were held under William C. Carl's direction at the "Old First" Church on Easter Sunday. In the morning selections from "The Messiah" were given, and at 4 p. m. Gounod's "Redemption" attracted a large congregation. The beautiful work was admirably presented by Mr. Carl, the "Old First" choir and talented soloists, the latter including Effie Stewart, soprano; Edward W. Gray, tenor, and Andreas Schneider, baritone. Rev. Dr. Howard Duffield, the pastor, spoke eloquently, referring to the music and its far reaching influence.

In the evening the entire choir sang in the Roseville (N. J.) Avenue Presbyterian Church, Mr. Carl at the organ. They gave Gounod's "Unfold, Ye Portals" and "Come Unto Him"; "Behold, Ye Sleepers," by Parker, and the "Hallelujah Chorus." The church was full to overflowing, and the singing of this selected body of young singers was much enjoyed. F. W. Riesberg, the regular organist, engaged the choir for this occasion, and played all but the choral part of the service, his solo organ numbers being "Invocation," by Munro, and "Gloria," by Concone. The music at this church is always attractive, the best soloists in the country being engaged, while variety is furnished occasionally by such an unique combination as Mr. Carl's choir.

## M. J. Scherhey's Summer School.

**H**AVING had so many applications from teachers and students who wish to take a summer course, Professor Scherhey has decided, as in previous years, to open a summer school for those students, artists and teachers who are unable to devote their time to studying during the winter, so that application can be sent from now on direct to M. J. Scherhey, 780 Park avenue, New York.

## Arthur Whiting.

Arthur Whiting played his Fantaisie, op. 11, for piano and orchestra, with the New Haven Symphony Orchestra on March 28.

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FRANCIS BURGESS, Secretary.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, April 6, 1901.

**D**URING the past week there has been an absence of the usual number of musical entertainments. This may be partly due to its being Holy Week, and also to the fact that it is near the close of the winter season and artists and musicians are busily arranging for summer work and recreation; for soon the advance choristers of spring and summer will make the air ring with beautiful notes, and one very readily yields to the temptation of replacing the winter season of indoor music with the harmony of sounds from the beautiful feathered throats.

Only three more concerts will be given by the Chicago Orchestra this season.

The program arranged by Mr. Thomas for the concert by the Chicago Orchestra of Friday afternoon and Saturday evening proved one of the most enjoyable of the season. A novelty headed the program in the shape of D'Indy's orchestral trilogy founded on Schiller's "Wallenstein." The orchestral number, "Till Eulenspiegel," by Richard Strauss, finished the first part of the program.

The soloist of the afternoon and evening was Charles W. Clark. In the "I Fain Would Hide," from "Euryanthe," there was vast opportunity for the best quality of tones, and it was a far more grateful part for the soloist than Wotan's music from the final scenes in "Das Rheingold" and "Die Walküre." Mr. Clark was in good voice, and in the latter part of the "Walküre" music there was an opportunity for dramatic passion and feeling which Mr. Clark gave in expressive manner, completely overcoming the slight huskiness which was perceptible at the beginning of the Weber aria.

The twenty-first concert of afternoon, April 12, and evening, April 13, has for soloist Bruno Steindel and a program composed of:

Symphony No. 1, D major.....Svendsen  
Concerto for violoncello.....Lindner  
Overture, Manfred.....Schumann  
Symphonic poem, Les Eolides.....César Franck  
Ball Scene, from Symphony, Romeo and Juliet.....Berlioz

Mr. Steindel, the first violoncellist of the orchestra, has chosen a concerto for his annual solo appearance, an unusually interesting selection, affording the player a fine opportunity to display his virtuosic powers to their fullest extent.

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The various choir directors have been unusually hard at work, and the results fully repaid them Easter Sunday, as the services were more interesting and beautiful than those of years preceding. Additional singers were added to the regular choirs in many churches, and in many of the large churches the assistance of an orchestra was required.

One of the most elaborate musical programs Easter was that given in St. Paul's Catholic Church. The program was as follows:

Vidi Aquan, plain chant.  
Boys' Choir.  
Christ Is Risen, anthem.  
Boys' Choir.  
Mass in C.  
M. Brosig, soloist; choir and orchestra.  
Victimae Paschali Laudes, plain chant.  
Boys' Choir.  
Terra Tremuit.  
C. Greith, full choir and orchestra.  
Hallelujah (Händel).  
Chorus and orchestra.

One hundred picked voices, mixed choir, under the leadership of Prof. Otto Singinberger, and a sanctuary choir of fifty boys, assisted by the grand organ and an orchestra of twenty-one men, all members of the Thomas Orchestra, made most beautiful and impressive music. In the evening there were vespers by the boys' choir. The crosses on the two towers of St. Paul's Church were illuminated.

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The Schumann Club's Cyclical Form has been reversed with the Song Form for April 10, and will be illustrated by the prominent concert violinist, Alexander Lehman.

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Miss Emma E. Clark gave a pupils' recital, of advanced and junior pupils, Saturday afternoon, April 6. Selections were given from Mozart, Beethoven, Clementi, Lyens and Nevin.

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The following is the program to be given at the Auditorium, Thursday evening, March 11, for the benefit of St. Anthony's Hospital:

Chromatic Fantaisie (organ).....	Thile
Francis S. Moore.	
Bright Star (with violin).....	Robandi
Alice Mantol and Ward Baker.	
Chorus of Polish Singingfieren.....	Directed by B. Zalewski
Gavotte from Mignon.....	Thomas
Lillian Beard.	
Not Quite Alone.....	Francis Allitsen
Henry Thompson.	
Aria, from Roberto.....	Meyerbeer
Faleska Adam.	
Waldesrauschen.....	Liszt
Eighth Rhapsodie.....	Liszt
Carolyn Louise Willard.	
Il Miserere.....	Verdi
Beulah West and Madame Petrelli.	
Address.....	James R. Ward.
St. Anthony's Lilies.....	Petrelli
W. H. Ros.	
St. Anthony of Padua (tableau). For His Sake (tableau).	

Festival of Roses. Delsartian Idyl and Pantomimian.  
1. Flora, Goddess of Flowers; 2. The Banquet Hall; 3. Captivity; 4. The Bride; 5. Cover Them Over with Beautiful Flowers; 6. The Altar; 7. From Cuba to Manila; 8. Cascade of Roses; 9. Garden of Roses.

Hallowed Be Thy Name (tableau).

Cast Up by the Sea (tableau).

To Thy Cross I Cling (tableau).

Meditation.....Eddy

F. Moore.

Polish Chorus.....Arditi

Magnetic Waltz.....Rosalinda Nightingale.

Piano solo.....Robert Hood Bowers.

Grand Waltz.....Venzano Geisler-Woodward.

Hill Tops.....Denza

F. Adam and B. West.

Slumber Song.....Miss Beard, Madame Petrelli and chorus.

Hear Me, Norma.....Petrelli

F. Adam and B. West.

Quartet from Rigoletto.....Verdi

Anna Geisler-Woodward, Lillian Beard, Henry Thompson

and H. B. Saunders.

To Sevilla.....Mrs. Larson.

Polish Chorus.....Lemmens

March Pontificale (organ).....F. Moore.

Accompanists, Madame Petrelli and Mr. Bowers.

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In the Auditorium, the evening of April 15, Berlioz's "Te Deum" and "Hiawatha's Wedding Feast," by Coleridge Taylor, will have a presentation by the Apollo Musical Club. The immense Apollo Club will be divided into two choruses, which will be assisted by three hundred boy choristers from the following Episcopal churches: Calvary, Christ Church, Grace, St. Peter's, Church of the Redeemer, The Cathedral, Epiphany, St. James', Church of Our Saviour and Trinity. Added to this will be the Chicago Orchestra. Harrison Wild is supposed to direct and control, during the performance of the "Te Deum," not less than 800 individuals. The only solo in this work is that for the tenor in the double chorus, "Te ergo quæsumus," and will be sung by Charles Gautier, the French dramatic tenor, who will also sing "Onaway, Awake Beloved," in "Hiawatha's Wedding Feast."

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The success of Allen Spencer, pianist, in recitals and lectures has been so encouraging this season that he contemplates next year making piano lecture-recitals a special feature of his musical work; and at the present time he is in communication and also consummating arrangements with a number of clubs and societies. Two interesting recitals of the past month were those given by Mr. Spencer at Longwood, Ill., the 20th, and the one of March 26, at Ottawa, Ill. This line of work is one essentially necessary to aid one in a thorough, broad musical development.

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The following program was given April 2 in Kimball Hall, by assistant teachers and advanced students of Mrs. Gertrude H. Murdough, of the Auditorium Conservatory of Music:

Sonata, op. 31, No. 3.....	Beethoven
Allegro-Scherzo.	
Des Abends (At Evening).....	Schumann
Warum? (Why?).....	Schumann
Aufschwung (Elevation).....	Schumann
John Mokrejs.	
Der Almond Tree.....	Schumann
Little Dustman.....	Brahms
Songs My Mother Taught Me.....	Dvorák
Miss Clara Heuer.	
Preludes, Nos. 1, 3, 6, 7, 20 and 21.....	Chopin
Ballade.....	Grieg
Mr. Mokrejs.	
Song of the Captive.....	Gerard Tonnig
Abends (Eventide).....	Agathe Grondahl
Vainka's Song.....	Von Stutzman
Miss Heuer.	
Prelude.....	MacDowell
Meditation.....	Mokrejs
Valse, op. 34.....	Moszkowski
Mr. Mokrejs.	

This was the first of a series of recitals to be given. The



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second recital will be given by Miss Helen Lawrence in Kimball Hall Tuesday evening, April 16. Arthur Tressler Scot, baritone, will furnish the vocal numbers.

The special Easter piano recital by Josef Hofmann occurred in the Studebaker, Easter Sunday, at 4 p. m.

Frederick Warren, the baritone soloist for the delightful entertainment given by Miss Marguerite Pratt, of 4122 Grand boulevard, gave a program of six songs, including selections from composers Dvorák, Foote, Nevin and MacDowell. Each number received the most flattering applause. As encores, MacDowell's "Thy Beaming Eyes" and "Proposal," by Brackett, were given. Mr. Bowers accompanied the selections in a delightfully artistic manner.

The program of Miss Helen Randall Packard, in her studio, Fine Arts Building, was as follows:

The Chase.....	Gurlitt
Louise Ball.	
Piano duo, Allegro.....	Mozart-Grieg
Allene Dewar.	
(Miss Packard at second piano.)	
Rondo in A.....	Haydn
Album Leaf.....	Grieg
Vara Whitehead.	
Anitra's Dance.....	Grieg
Miss Edna Paradis.	
Pastorelle.....	Haydn
Orpheus With His Lute.....	Sullivan
Selected.	
Mrs. Bussing.	
Solfeggietto.....	Bach
Spinning Song.....	Wagner-Spindler
Laura Whitehead.	
Elfin Dance.....	Grieg
Water Sprites.....	Heller
Curious Story.....	Heller
Neva Wiley.	
Piano duo, Menuetto.....	Grieg-Smith
Miss Paradis and Miss Whitehead.	

Mrs. Clara Henley Bussing sang for the selected numbers "In Blossom Time," by Needham, a most brilliant little song and given with charming abandon. The whole program was memorized by the little folks and given in a musical manner with great freedom.

Mrs. Theodore Worcester gives a piano recital in Sandwich, Ill., April 12. This artist and musician has yet several other dates in view for this season.

A Schumann-Mendelssohn recital by some of the members of the American Conservatory faculty is to be given this afternoon in Kimball Hall at 3:30 p. m., with the following program:

Carneval, op. 9.....	Schumann
Howard Wells.	
Aria, Then Shall the Righteous Shine (Elijah).....	Mendelssohn
Holmes Cowper.	
He the Best of All.....	Schumann
The Sunbeam.....	Schumann
Spring Night.....	Schumann
Miss Grace Dudley.	
Thou'rt Like a Lovely Flower.....	Schumann
The Captain's Lady.....	Schumann
Thy Lovely Face.....	Schumann
Holmes Cowper.	
Andante and Variations, op. 46.....	Schumann
(For two pianos.)	
Allen Spencer and Howard Wells.	

The musicians and selections assured an interesting recital, and only the time it was given prevented us hearing it.

The farewell oratorio concert in Central Music Hall of Thursday evening, April 11, from the program, artists, orchestra and chorus announced, bids fair to be the musical event of the season. Charles W. Clark is soloist for the concert, and the music of "Elijah" is well suited to his voice. The names of the prominent artists are Mrs. Genevieve Clark Wilson, soprano; Miss Elaine De Sellem, alto, and George Hamlin, tenor, as assistants, only gives additional interest to the concert. There will be a grand chorus of 200 from the combined Evanston and Ravenswood musical clubs. The full orchestra will be under the direction of P. C. Lutkin.

From the Sunny South comes the news of successful engagements constantly being filled in church concerts and private musicales by Carl Cartwright, baritone. Mr. Cartwright is a former pupil, in fact, received his vocal training under the careful guidance of Alfred Williams, of Chicago, and during his studies impressed those who heard him as having a most promising voice.

Another one of Mr. Williams' pupils, who is making an enviable name for herself as a teacher and soprano, is Miss Irene Hosmer. Teaching so occupies Mr. Williams' time that he does not appear in concert as often as one might wish, but the result of his work is known from the number of his pupils who at the present time are in concert and occupying fine church positions. Many of those already in the musical profession only during the summer months find leisure time to come to him for further drilling and coaching.

Friday evening, April 5, Miss Fay Hill, pianist, entertained the Ashland Club with Wieniawski's Waltz in D flat, and Prelude in C sharp minor, by Rachmaninoff, given with the usual fine interpretation and technic of this promising musician.

Wm. A. Willett, baritone, also added greatly to the pleasure of the evening by singing two numbers in his usual broad and sympathetic style.

Master Francis Moore, a boy of fourteen years, and one of the brightest musicians for his age, is studying under the direction of Wm. H. Sherwood, with the object of becoming a concert pianist. In the selections, which we heard from memory, he played with clear, firm technic, making diminuendos and crescendos with an intelligence and control worthy of many a mature player. Young Moore is planning for a concert tour in the South during the summer.

The plan to build a temple of music, to be located on the North Side, has been fully arranged. The estate of the late Wm. H. Bush is to erect a large amusement hall at Chicago avenue and North Clark street. The old building now occupied by the Bush & Gerts Piano Company is to be vacated and replaced by a new structure of six stories and a tower. The building is expected to be ready for occupancy in the fall. There is to be an auditorium which will seat 1,200. Also numerous recital halls and studios. As there is nothing of this description and size on the North Side, the new building contemplated should prove, when completed, a valuable acquisition. Incorporation papers were filed by the Bush Temple of Music Company, of Chicago, April 5.

A song recital by Miss Grace Whistler Misick, contralto, assisted by Emil Liebling, occurs the evening of April 10 in University Hall, Fine Arts Building.

The program given will be too late for further comment in this letter, otherwise than that Miss Misick is said to have a pure contralto voice, a thorough, broad education, is conversant with all the different schools of music, and that her familiarity with French, English and German songs of the modern and classic schools places her among the first American vocalists.

The assistants upon this occasion, Emil Liebling, pianist, and Mrs. Nellie Bangs Skelton, accompanist, are so well known in musical circles that further comment is not necessary.

Mrs. Clara Trimble was the soprano soloist at the Easter morning service given in the Centennial Baptist Church. She sang the familiar and universal favorite, the beautiful solo "I know that my Redeemer liveth," from "The Messiah."

A choice selection comprised the program of the third educational series of violin recitals given by Theodore

Spiering, Monday afternoon, in University Hall, Fine Arts Building. Mr. Spiering had the assistance of Wm. C. E. Seeboeck as accompanist, and the announcement of these two artists made one look forward with pleasant anticipation to the delightful reading that was certain to be given of the program:

Fantasia Appassionata, op. 35.....	Vieuxtemps
Eighth Concerto (Gesangsscene).....	Spohr
Sarabande.....	Bach
Double.....	Bach
Bourée.....	Bach
(From Second Suite in B minor for violin alone.)	
Melody from op. 42.....	Tchaikowsky
(Souvenir d'un lieu cher.)	

Farfalla.....	Sauret
Zephyr.....	Hubay

The audience, although not as large in numbers as the recital deserved, was one that was exceedingly appreciative of the merits of both musicians and compositions. There were many students of the violin present. They evidently thoroughly comprehended the value of having a teacher who is also a fine soloist. As an encore Mr. Spiering played the "Barcarolle," by Ondricek. This is one of the few compositions especially well suited to the violin. The artist upon this occasion neglected none of the finer details so essential to bring out all the beauties of the selection.

Thomas Taylor Drill, of Chicago, a most competent musician and teacher, gives a concert for the Sisters of St. Joseph at La Grange, Thursday evening, April 18. Mr. Drill will have the assistance of a number of his advanced pupils. Writing of those who assist in this concert reminds us of the fact that a pupil of Mr. Drill's, the basso, Percy R. Stephens, was the soloist at the Easter morning services held in the Grand Opera House. The two selections given were "The Way of the Cross" (new), by Alfred Solman, and Verdi's "Preghiera."

Henry Willis Newton appears as soloist with the Davenport Male Chorus the 18th and 19th of April, giving the following:

I Had a Flower.....	Kellie
The Proposal.....	Brackett
Father's Lullaby.....	Frain
Since First I Met Thee.....	Rubinstein
When Thou Art Near.....	Loehr
How Many Hired Servants.....	Sullivan
Eliland.....	Von Fielitz
Secret Greetings.	
Moonlight.	
Dreams.	
Anathema.	
Resignation.	

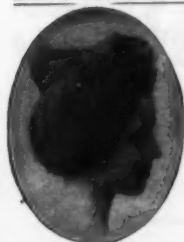
Mr. Newton will also sing the tenor role in "Elijah" with the Ravenswood Choral Society, April 23. As teacher, conductor and soloist this musician's time is well occupied.

The seventh musicale of the Sherwood Club, given in the Lecture Hall of Fine Arts Building, Tuesday evening, April 2, had the following assisting artists and program:

Sonata for violin and piano, in C minor (1st and 2d movements).....	Grieg
Mrs. Perce and Mr. Ostrander.	
Songs.....	Selected
Hyde Wallace Perce.	
Serenade in G minor.....	Rubinstein
Scherzo, A major.....	Arensky
Miss Emma E. Clark.	
Selections from Carneval, op. 9.....	Schumann
Miss Effie Ethelyn Jack.	
Revolutionary Etude.....	Chopin
Prelude (from Etudes Poesies).....	Haberbier
Gigue, B flat major.....	Bach
Fugue, G minor.....	Rheinberger
(Sherwood Ditson Edition.)	
Hark, Hark, the Lark.....	Schubert-Liszt
Erlicking.....	Liszt
Mr. Sherwood.	
Marche Militaire.....	Schubert

Mr. Perce, we understand, has been made an honorary member of this entertaining and instructive club.

Mr. Sherwood has recently received the invitation to as-



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sume the head of the piano department in three of the principal musical conservatories in Chicago.

● ▲ ●

At one of a series of recitals in the artists' course, given under the direction of the Knox Conservatory of Music, Galesburg, Jan van Oordt, violinist, and Glenn Dillard Gunn, pianist, of Chicago, gave one of the most interesting of the season.

Another of the same artists' series, equally as interesting, that given at the Knox Conservatory of Music, was the piano recital given by Miss Augusta Cottlow of selections from the following composers:

Prelude and Fugue, D major.....Bach-Busoni  
Thirty-two Variations, C minor.....Beethoven  
Novelette, F sharp minor.....Schumann  
Intermezzo, A flat major.....Brahms  
Capriccio, B minor.....Brahms  
Sonata, B minor.....Chopin  
Etude, D flat major.....Liszt  
Melodie, D minor.....Gluck-Sgambati  
Marche Militaire.....Schubert-Tausig

● ▲ ●

Mrs. Genevieve Clark Wilson is still booking engagements as far ahead as June and July. For this month she has April 8, Lacrosse, Wis.; April 11, "Elijah," to be given in Chicago; April 18, an engagement in London, Ontario, and for the latter part of the month she appears in Birmingham, Memphis and Nashville with the Thomas Orchestra.

● ▲ ●

The evenings of April 12 add 13 members of the Evans-ton Boat Club will give two minstrel entertainments at their clubhouse. Those who will appear as soloists will be Mrs. Calkins, Frank Hutchinson, D. S. Cook and John Sebastian.

Harry Green will be the interlocutor for the men's circle, while the centre of the woman's circle will be occupied by Mrs. Calkins. There will also be a chorus of forty voices composed of both sexes.

● ▲ ●

The lectures given by C. N. Lampher, president of the Virgil Piano School, every Monday evening at his Auditorium studio are decidedly interesting in the remarks upon the relative use of theory, harmony and technic to the piano. Each lecture is interspersed with interesting and suitable musical selections pertaining to the subject discussed.

● ▲ ●

In Assembly Hall, Fine Arts Building, Monday evening, April 8, under the direction of Mrs. Johanna Hess Burr, there was given by Miss Jessie Lynde Hopkins and W. H. Thompson, with musicianly interpretation as well as skill, this charming musical program:

Scene three, Samson and Delilah.....Saint-Saëns  
Miss Jessie Lynde Hopkins, W. H. Thompson.  
Aria (from Semele).....Händel  
The Old Song.....Grieg  
Autumnal Gale.....Grieg

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read in a most charming and interesting manner the comprehensive paper of Mrs. M. E. Bigelow, M. B., upon "Dance Form." W. C. E. Seeboeck illustrated the lecture throughout with selections from Bach, Scarlatti, Rubinstein, Chopin, Raff, Brahms, Strauss and Arthur Foote.

Miss Emma E. Clark gave a few minutes' talk with reference to the fact that the intention of the Schumann Club, above everything, was to be broadminded, and a welcome was extended to all intelligent musicians and lovers of music. She then gave a résumé of last year's work and programs.

Mr. Seeboeck, by request, closed the program by a suite of five selections, which were his own compositions. The audience seemed to thoroughly enjoy and appreciate the evening's entertainment. The second lecture of these series will be given April 10. As many of our leading lecturers and musicians appeared on last year's program, there is no reason why these series should not prove exceedingly interesting.

● ▲ ●

A piano recital was given by the junior pupils of Miss Helen Randall Packard, Tuesday, April 2, at 3:30 o'clock, at 906 Fine Art Building. Mrs. Clara Bussing, soprano, assisted.

● ▲ ●

Joseph Vilim will give a violin recital, with some of his most advanced pupils, on April 20 at the Academy of Our Lady, Ninety-fifth and Throop streets. The program of the Vilim orchestral concert of March 27 had the suite "Peer Gynt," by Grieg, and a few scenes from the opera, "Der Freischütz," with orchestral accompaniment.

● ▲ ●

In University Hall, Fine Arts Building, April 1, the third violin recital was given under the auspices of the Spiering Violin School.

### Mme. De Vere-Sapio.

MME DE VERE-SAPIO has been most successful in her operatic engagement broad. Following are some of her recent press criticisms:

Madame De Vere-Sapio is a consummate actress, while throughout she rendered the difficult music entrusted to her with a purity, sweetness and expression beyond all praise. Her performance was a veritable triumph.—Glasgow Citizen, November 3, 1900.

Madame De Vere-Sapio made a splendid appearance as Rachel. We have rarely heard in lyric opera a singer that pleased us better. The difficult and often very high music was sung with consummate ease, and the singer's perfect enunciation greatly enhanced the pleasure one had in following her through the opera.—Glasgow Times, November 3, 1900.

Madame De Vere-Sapio made a brilliant success in the part of the sorely tried heroine. Although a complete stranger to the city, Madame Sapio established herself in the good graces of the audience from the very outset. Her voice is a sweet and pure soprano, and she uses it with great art. Apart from that, she acts with intelli-

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gence and sympathy, and in the garden scene she made herself by a long way the chief figure. The "Jewel Song" was splendidly rendered, and drew forth the enthusiastic plaudits of the audience.—The Scotsman, Edinburgh, November 7, 1900.

"Tannhäuser."—Madame De Vere-Sapio made a very favorable impression in the music of Elizabeth. Her intonation is remarkably true, and her execution clear and altogether admirable. She sang the prayer at the wayside shrine with much fervor, and her treatment of Elizabeth's joyous greeting to the Hall of Song was very effective.—Dublin Express, November 22, 1900.

"Tannhäuser."—Madame De Vere-Sapio was a lady whose name is certainly not familiar in Dublin, and that fact alone justified her welcome. It is agreeable to be able to add that in the Hall of Song, in her meeting with Tannhäuser, and in the scene where she, with heroic self-devotion, protects her lover from the swords of the avenging knights, she acted with quite remarkable effect. Throughout she sang exceptionally well, and was greatly applauded.—The Freeman's Journal, Dublin, November 22, 1900.

Madame De Vere-Sapio's Elizabeth was quite a charming impersonation in every respect.—Dublin Daily Independent, November 22, 1900.

Madame De Vere-Sapio is endowed with a voice of remarkable power; she is also an artist in every sense of the word, capable of strong dramatic expression. Her singing was at once deeply refined and in perfect sympathy with each dramatic situation.—The Irish Times, Dublin, November 24, 1900.

#### Sudden Death of Henry Basford.

HENRY BASFORD, the organist of the Highland Congregational Church, Roxbury, Mass., fell off his chair while playing the organ at the Easter night services at his church. The choir suddenly stopped singing and several hurried to the assistance of their leader. The prostrate form of Mr. Basford was carried to the lecture room and there it was discovered that the musician was dead. Mr. Basford was an officer of the Boston Apollo Club.

#### Aronson.

RUDOLPH ARONSON has become very much run down and debilitated on account of serious illness, and his doctors have sent him off on the steamer Rotterdam, which left here last Saturday for Europe. He is simply to take the round ocean trip.

#### Amy Murray's Engagements.

Miss Amy Murray's most recent engagements include Milwaukee, Wis., April 22, and Aurora, Ill., April 24.

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### Guilmant Organ School Recital.

ON the afternoon of April 5 the appended creditable program was presented in the "Old First" Church, by pupils of William C. Carl, director of the Guilmant Organ School:

Prelude and Fugue, A major. . . . . J. S. Bach  
Merrill M. Hutchinson, Montpelier, Vt.  
Andante in D major. . . . . Silas  
Daniel Lang, New York.

Easter Morning. . . . . Malling  
Rowland T. Hull, Newton, N. J.

Adagio. . . . . Saint-Saëns  
Hyde Demaray, Somerville, N. J.

Andante Grazioso. . . . . Smart  
Miss Ruth Wallace, New York.

Sonata D minor. . . . . Guilmant  
Largo e maestoso. Allegro.

Mrs. Gertrude E. McKellar, Bradford, Pa.

This recital proved to be very successful, all the performers displaying unquestionable ability. It is evident that the Guilmant Organ School is preparing many musicians for prominent organ positions. Examinations were held last week, and the spring term will open on April 16, when a large enrollment of students is assured. Mr. Carl will spend his Easter vacation at Laurel House, Lakewood, N. J.

#### Successful Bowman Pupils.

Frederick Byron Hill.

APTITUDE, energy and direction "along the line of least resistance" is the musico-trinitarian doctrine to which, if he intends to succeed, the student of music must assent and by which he must live.

In the career of Frederick Byron Hill, of Meriden, Conn., there is a good illustration of the foregoing principle. Mr. Hill began studying the piano and organ under local teachers in October, 1891, less than ten years ago. Seven months later he secured his first appointment as organist in Wallingford, which he held three years. There he began teaching the piano, and for social and amusement purposes led an orchestra, playing first violin himself. This experience has naturally proved of value. In 1894 Mr. Hill began his serious studies with E. M. Bowman, of Stegway Hall, devoting himself energetically to piano and theory. The course of instruction pursued by Mr. Bowman proved so rapid and beneficial that two years later, 1896, Mr. Hill successfully passed an examination in piano and theory before the examiners for the American College of Musicians, New York. He covered the organ examination also, having pursued his studies in that branch with S. P. Warren.

Like all of the Bowman pupils who have studied long enough to claim that distinction, Mr. Hill's touch is extremely musical and versatile. He has studied his Bach thoroughly, and as a consequence can play Beethoven and Chopin. His performance of Mendelssohn's G minor Piano Concerto, at the rededication of his organ in the First Congregational Church, Meriden, in which the orchestral parts were played on the organ by Harry Rowe Shelley, of New York, was highly complimented by that well-known artist, as well as by some musicianly critics who told the story of the concert in the Meriden press.

Mr. Hill has developed an excellent choir at the above mentioned church, one of the largest in Connecticut, has a fine modern organ, and is just now completing a series of recitals which has caught the ear of the public and won a popular success for a good class of music. And, let it be said on the housetops, the recitals were not free. Mr. Hill studied the Weitzman harmony and counterpoint with Mr. Bowman, and has composed for the voice, piano and or-

chestra. He has a large class of pupils—piano, organ and theory—and his popularity with his patrons and friends is steadily growing. To have acquired a sound musical education, a remunerative class of pupils, a good organ position, and to have built up a good choir and a substantial place in the respect of a public as large as that of Meriden in ten years, less than that, in fact, shows that in Mr. Hill's career there has been united the trinity of factors, great aptitude and persistent energy directed by wise instruction.

#### Director Hooper and Bowman's Temple Choir.

UNDER date of April 4, Prof Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, writes to E. M. Bowman, director of the Temple Choir, as follows:

"MY DEAR MR. BOWMAN.—I have read with interest this morning the article in THE MUSICAL COURIER on your annual concert, and I read also the article in the Sunday Eagle with the heading 'Temple Choir Concert.' I very much regret that I could not be present to enjoy your annual musical festival this year, as I have done in previous years.

"I congratulate you again on the very great work that you are doing in the cause of musical education of the people of Brooklyn. The Temple Choir is essentially a college of music, and at the same time its work is being done for the benefit of the public.

"Very faithfully yours,

"FRANKLIN W. HOOPER."

The Easter music given by the Temple Choir included the Handel and Beethoven "Hallelujahs," the latter with orchestra; anthems, organ and orchestral selections by Rogers, Bartlett, Meredith, Merkel, Wagner and Rossini.

The choir and orchestra numbered over 200, and the Baptist Temple, with a seating capacity of over 2,000 and standing room for 500 more, was thronged at both services.

#### Jessie Shay's Paterson Recital.

MISS JESSIE SHAY, the pianist, will give a recital at the Paterson (N. J.) School of Music, Art and Languages on Friday evening, April 12.

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"Leopold Godowsky is a man of the most astonishing and incredible technique."—Musik und Theaterwelt, December 18, 1900.

"Godowsky dumfounded the audience with his fabulous technique."—Frankfurter Zeitung, December 21, 1900.

"On this side of the water he is surpassed by no living pianist."—Kölnische Zeitung, December 30, 1900.

"In the Polish-American Godowsky there is a soft touch of delicate feeling, an inimitable grace and mastery."—Kleine Journal January 9, 1901.

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## MUSIC GOSSIP

## OF GOTHAM.

NEW YORK, April 8, 1901.

**A**RTHUR D. WOODRUFF'S activities as conductor and teacher are well known, he having taught many of the best singers of to-day, is constantly busy teaching and conducting four excellent societies. These organizations comprise the Orange Musical Art Society, 100 women's voices; the Englewood Choral Club, sixty mixed voices, the Newark Lyric Club, sixty women's voices, and the University Glee Club, fifty men, the latter of New York.

The Orange society gives a concert soon at Commonwealth Hall, with Shannah Cumming, soprano, and Baernstein, bass, with orchestra, and Mr. Dannreuther, concert-master. They will bring out Saint-Saëns' "Le Nuit," op. 114 (given in Paris last fall for the first time, under Colonne)—the first performance in this country. In this Miss Cumming will sing the solo part, practically a duet for soprano and flute obligato. Bruch's "Frithjof at His Father's Tomb," for solo bass (Baernstein) and women's voices, and other works will be done, the orchestra playing Mendelssohn's "Fingal's Cave" Overture and the "Siegfried Idyll."

This chorus is limited to 100 voices; has no vacancies, with a waiting list; also 200 subscribers, which has also no vacancies, and a waiting list.

The Englewood Club, assisted by Miss Cumming, and a quintet of strings, with Mr. Dannreuther, will sing Gade's "Spring Message," Chadwick's "Lovely Rosabelle," Bruch's "Jubilate Amen" and three choice Bavarian folksongs by Edwin Elgar, for chorus and strings, which Mr. Woodruff brought back with him from a visit to England. The Newark Lyric Club, assisted by De Gorgoza, baritone, and a quintet of strings, will give a fine program, with such numbers as Mrs. Beach's "Rose of Avontown" and Gelbeke's "Ave Maria."

The University fellows' concert at the Waldorf-Astoria May 2 will give a big program, with Mrs. Morris Black and a 'cellist as soloists. From all of which it may be gathered that Arthur D. has his hands full!

● ▲ ●

Miss McConnell, whose Knabe Hall concert was the means of bringing this young and talented girl into public notice as a pianist, was last week the recipient of the following letter:

NEW YORK UNIVERSITY,  
UNIVERSITY HEIGHTS, March 31.

MY DEAR MISS MCCONNELL—Through the kindness of a college classmate, I was permitted to attend the concert given by yourself and assistants at Knabe Hall, and it behooves me, as one who was highly pleased, to write you so. It is not my intention to pen a lot of flattering words, but rather to encourage you, since it is evident you possess a superior talent. I do not write as one ignorant of the musical art, for since my earliest recollection my steadfast home companion has been music. Your manner on the stage and at the instrument was full of grace, without being in the least affected. Far more important is the quality which seemed uppermost to me, in your playing—that is, your touch; you certainly have beauty of touch and tone, and this one quality it is which ranks you far above the ordinary piano-playing person, and entitles you to the word "artist." With great appreciation, I am,

Sincerely yours, M. B. K.

This is all encouraging to the young pianist, who possesses much talent, stick-to-itiveness and good Scotch common sense. Under Brounoff's sole guidance she has attained to her present capability, and, given time, health and opportunity, she will reflect credit on her country.

Albertus Shelley ran over to Philadelphia recently to play in Dr. Woods' church, Twenty-first and Walnut streets, and at the Y. M. C. A. in the afternoon. He formerly played frequently for Dr. Wood in Paris, and on this occasion these were his numbers:

Spring Song.....Mendelssohn  
Meditation.....Gounod  
Ave Verum Corpus.....Mozart  
Walter's Prize Song.....Wagner  
In the afternoon, at the Y. M. C. A., these numbers:  
Slumber Song.....Schumann  
Berceuse.....Godard  
Siegfried's Love Song.....Wagner

A friend who was there writes that, "though suffering from boils, with a poultice under the bow arm, Shelley



MME. MATJA VON NIESSEN-STONE.  
Mezzo-Soprano, London.

played as one inspired, the place being filled to the last seat. On settling with him he was given an extra bill, with the congratulations of many people, old friends and strangers."

He plays soon again in the same place.

● ▲ ●

The last meeting of the piano department of the Woman's Philharmonic Society, which took place on Tuesday evening, April 2, was a brilliant success, and the rooms of the society were crowded. The program consisted of the music of Poland and Hungary, and was opened by the fascinating lecturer, Miss Emily M. Burbank, with a highly interesting paper on the subject of the evening. Miss Burbank has been fortunate enough to visit these countries, and has made a study of the characteristics of the two races of Poland and Hungary and their national music. These she set forth in a most charming manner, carrying with her the absorbed attention of the audience.

Miss Burbank was assisted by Mme. Olga Burgtorf,

contralto, and by Wesley Weyman, pianist, who has studied with Dr. William Mason, and whose playing shows the careful training of this celebrated teacher. Madame Burgtorf illustrated Miss Burbank's remarks with Hungarian, Gipsy and Polish songs, giving a translation of the words beforehand, which greatly assisted the comprehension of the songs.

Wesley Weyman played pieces by Chopin and Liszt very beautifully and sympathetically. Both artists were warmly applauded. The following is the program:

Hungarian Songs.....Dvorák  
(Arranged from the original by Mme. Alois Schmitt-Osanyi.)  
Gipsy Songs.....Dvorák  
Polish Songs.....Chopin  
Mme. Olga Burgtorf.  
Impromptu, op. 31.....Chopin  
Nocturne, op. 9, No. 1.....Chopin  
Ballade, op. 38.....Chopin  
Nocturne, Meine Freuden.....Chopin-Liszt  
Etude in D flat.....Liszt  
Wesley Weyman.

Arthur Voorhis' concert, with the Kaltenborn Quartet, was declared a great success by all, and he has been urged to give a subscription series next season, which he will likely do.

Some forty-five patronesses, with their friends, were present, and the interest aroused, as well as the highly gratifying attention and appreciation, would all augur well for the prospective course.

Said the Jersey City Daily, in part:

Arthur Voorhis, of this city, is a great favorite in musical coteries. When performing he throws his whole heart and soul into the piece, bringing out much variation in expression. His selections last evening were (a) "Si Oiseau j'Etais" (Henselt); (b) "Nachstück," No. 4 (Schumann); (c) "Tarantelle" (Moszkowski), with a second a, b, c—"Andante Cantabile" (Tchaikowsky), "Shepherd's Dance" (from Suite "Henry VIII."), and "The Butterfly" (Razek).

● ▲ ●

Baritone Percy Hemus, who came from the West and at once jumped into prominence as a church and concert singer, being engaged at the Cathedral as solo-bass and singing in many concerts in New York and suburbs, sang last week no less than three times in "Stabat Mater." A recent clipping from the Emporia, Kan., Gazette praises Hemus highly. William Allen White, the magazine writer, is the editor.

● ▲ ●

The Haverstraw Choral Union, T. E. Morgan, conductor, recently gave "The Holy City." There was a big chorus, a big audience and an orchestra of twenty, under the baton of Morgan.  
F. W. RIESBERG.

## Thiers for Serosis.

ALBERT GERARD-THIERS and F. W. Riesberg have been engaged by the famous women's club for Tuesday afternoon, April 15, when Mr. Thiers will deliver his lecture-recital on "The Technic of Musical Expression," with the following vocal illustrations:

Plaisirs d'Amour.....(1661) Martini  
J'ai Perdu.....(1574) Henri III., Roi de France et de Pologne  
Caro Mio Ben.....(1757) Giordani  
It Was a Lover and His Lass.....(1820) Morley  
Wenn ich in deine Augen seh.....Schumann  
Still wie die Nacht.....Boehm  
Could I.....Tosti  
At Parting.....Rogers  
Midsummer Fancies.....D'Hardielot  
Hey Dolly, Ho Dolly.....Sawyer  
F. W. Riesberg at the piano.

## Success of a Von Klenner Pupil.

Miss Bessie A. Knapp, soprano, one of Mme. Evans Von Klenner's young and talented pupils, has been re-engaged as soloist at a leading church in Tuxedo Park, N. Y.

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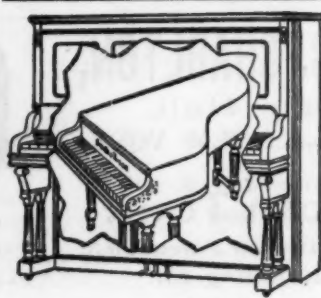
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## Obituary.

R. D'Oily Carte Dead.

**D'OILY CARTE** died April 3 in London. Richard D'Oily Carte was born fifty-six years ago in Greek street, Soho, London. His father, Richard Carte, was a well-known flute player, and afterward became a member of a successful firm of musical instrument makers. His grandfather, Richard Carte, was a quartermaster in the "Blues" at Waterloo. Mr. Carte's mother was the daughter of a clergyman attached to the Chapel Royal. The young man was educated at the University College School and London University. He then began to write songs and minor operettas, and founded a concert agency of some importance. He arranged the farewell tour of the celebrated tenor Mario. In the course of this tour he accomplished the then difficult feat of transporting the singer and his piano from Swansea to Aberystwith in the middle of the night. Carlotta Patti and Camillo Sivori, the violinist, were also under his management.

In 1870 he began his career as a producer of operettas, and in a short time succeeded in effecting the partnership of Gilbert and Sullivan, the most successful combination of operetta writers ever known. It was in 1877 that their work, "The Sorcerer," was produced under his direction, and thenceforward the two writers and the manager worked together till the librettist ceased his labors in connection with the combination. Mr. Carte produced "H. M. S. Pinafore," "The Pirates of Penzance," "Patience," "Iolanthe," "Princess Ida," "The Mikado," "The Yeomen of the Guard," "Ruddigore," "The Gondoliers" and "Utopia." The pecuniary success of most of these works in England was very large, Mr. Carte paying the authors \$60,000 in royalties for Great Britain for the use of "The Pirates."

The Savoy Theatre and the adjoining Savoy Hotel were built and financed by Mr. Carte, and in 1889 he built the new Opera House on the Thames Embankment. In this country he was well known as a producer of the works of Gilbert and Sullivan. In the fall of 1879 he produced "The Pirates of Penzance" at the Fifth Avenue Theatre, and afterward produced at the same house "Princess Ida" and "The Mikado." In partnership with the late William Henderson he produced at the Standard Theatre, on the site of the present Manhattan Theatre, "Billie Taylor," by Stevens and Solomon; "Claude Duval," by the same authors, and "Patience" and "Iolanthe," by Gilbert and Sullivan. "The Gondoliers" and "Utopia" were also pro-

duced here by companies organized by him, the former at the (now) Herald Square Theatre and the latter at the Broadway. Mr. Carte was an excellent musician and pianist. He married Miss Helen Lenoir, an able business woman, who was for years his principal agent.

**Christopher C. Gibson.**

Christopher Columbus Gibson, a violinist and composer, died last week at his home, Henniker, N. H., at the advanced age of seventy-seven. He was born and lived all his life in the little New Hampshire town, and was well known all over the New England country years ago as a violin virtuoso.

**James Anwyl.**

James Anwyl, a Welsh singer, who won several prizes at the National Welsh Singing Festival, held at Atlantic City last summer, died last Sunday at his home in Wilkes-barre, Pa., from heart disease. The deceased was thirty-four years old. Singing was only Mr. Anwyl's avocation, his trade was that of druggist. He was one of the best known Welsh singers in the State of Pennsylvania.

### Frieda Siemens' Southern Tour.

**T**HE music critics of the leading newspapers in the South continue to give Miss Frieda Siemens generous space and enthusiastic praise. Here are some recent reports of the young pianist's appearances:

Miss Frieda Siemens proved her claim in concert last night to all the enthusiastic praise which had preceded her coming, her audience, composed mainly of the true music lovers, being thoroughly appreciative of her work.

In consideration of her youth—she is hardly more than eighteen or so—her program was a startling one, yet the strength of her work deserves more than regard from the comparative standard of her youth. Her playing can by all means stand independently to receive the comment due to the woman and not to the young pianist.

Such a charming, childish figure she was as she came upon the stage for a group of "the three B's" that her appearance might indicate that her thoughts had been more intimately occupied in the planning of her dainty gown than in the preparation of the program she so beautifully presented. Her attack, though, was with such confidence as to reassure, and throughout there was evidence of a well developed physical and mental control, which regulated a clear technic and temperament. In the first group, Bach, Brahms and Beethoven, her manner and her interpretation was that of intense thought as to the content of the music and technical carefulness in the production, but later in the romantic music, and especially in the Chopin numbers, her playing seemed to be more of her own; that is, she interpreted "the three B's" as she would seem to tell of the thoughts of another, while her Chopin playing was more like the expression of her own feeling.

Broadly and nobly she treated the Brahms number and the Beethoven Sonata was played with the fullness of tone and idea that is necessary, and with a finger force as well as a mental one, which was remarkable.

The best received number of the group, which included a brilliant and clear cut performance of Mendelssohn's "Variations Serieuses," was an exquisite Chopin Nocturne, which she sang rather than played, with all the sentiment and delicate loveliness to be won from such a work, and she followed it with a flowing and well-phrased performance of the familiar A flat Valse.—Constitution, Atlanta, Ga.

Five years ago Mlle. Siemens visited Atlanta as the child wonder, and her reappearance has not brought with it the disappointment that often follows the later appearances of prodigies. She has developed into a rare performer; her dash, brilliant, yet never bold; her faultless technic and that innate musical temperament, besides her fascinating interpretation of the works given, needs no apology for lack of years, and behind the scenes her charming personality but enhances the admiration of her countless devotees.

At the instrument she is as intensely in earnest as she is childish, and impulsive away from it, and as she bewitchingly said after the close of her program, "I am a girl now."

She opened with the first movement of the "Italian Concerto," by Bach; Scherzo, from Beethoven's Sonata, op. 31-33, and the Ballad in G minor, by Brahms, which was followed later by Schumann's Concerto in A minor, with orchestral accompaniment by Prof. Kurt Mueller.

This work displayed Mlle. Siemens' wonderful mastery of chords, and was quite the feature of the evening. But possibly more appreciated were her Chopin numbers—"Nocturne, op. 15-2, and Scherzo in B minor.

In the nocturne she had her first opportunity to display, to any extent, her tenderness, and it completely won her audience. It thrilled them.

Mlle. Siemens' appreciation of the beauty of rhythm added much to the pleasure of her hearers. Although recalled many times during the evening, she only responded with an encore at the close of the program, when the audience, refusing to leave, applauded enthusiastically. Her encore number was an exquisite bit of staccato work, "Gnomesreigen," by Liszt, which was an appropriate finish to this delightful evening.—Atlanta Daily News.

A musicale was given at the Opera House last evening by Mlle. Frieda Siemens, the pianist. The grand performance of Mlle. Siemens on the piano made ample amends for all shortcomings and afforded those present a very delightful and profitable evening. Mlle. Siemens not only plays with remarkable skill, but she succeeds in imparting to her pieces an amount of melody and expression that render them charming even to an uncultivated ear, and thus she wins a popularity that is the highest tribute to a pianist's skill. As by far the largest part of the program fell to the share of Mlle. Siemens, upon her rested the burden of making the musicale a success or a failure, and the fact that she won in every one of her numbers a most appreciative applause left no doubt as to the impression which her exquisite renditions left upon the audience.—Lynchburg, Va., News.

Frieda Siemens, with that compelling positiveness and intense fascination which distinguish genius, held an audience at the Lyceum Theatre last night completely under the influence of her playing. It seems at first impossible to understand how such vitality can be contained in so small a physique. She wins by sheer virtuosity and stands pre-eminent among the younger generation of pianists.

It was the occasion of the second visit of Miss Siemens, who was the soloist of Victor Herbert's superb symphony orchestra several years ago. She has accomplished much since then, and the great promise at that time held forth has developed into the ripened art. She is more composed and has lost her slight nervousness. To summarize briefly, Miss Siemens' art is a singularly happy combination of analytical penetration, with refined, poetic feeling and technical skill. Technic is supposed to be a matter of course in these days, yet it is quite true that in delicacy of touch and command of the finer tints of tone color Miss Siemens must be said to stand alone among the younger pianists. Her complete control of dynamic gradation, coupled with her superb management of the pedals and her seemingly perfect judgment in the employment of the different kinds of touch, produce effects which are very fascinating to the student of music.

She has a superb artistic conception of familiar numbers, and seems to be on very intimate terms with the ideals of master composers. Her program last night consisted in all of nine numbers, representing the best efforts of Bach, Beethoven, Schumann, Wagner-Liszt and Chopin. Her playing at the outset moved the audience to the greatest pleasure. She did not thunder out meaningless platitudes and overwhelm her hearers with sound, but she began to woo them with saccharine softness. Such effects may be sensuous and external, but they were delightful musical expressions, and the results attained were satisfying and lasting. The greater demands requiring the highest attainments were secured in the Chopin numbers and in Bach's Fantasia. She met every requirement and deserved the applause which was accorded her.

The audience was very appreciative and the other artists were also cordially received.—Commercial Appeal, Memphis, March 19, 1901.

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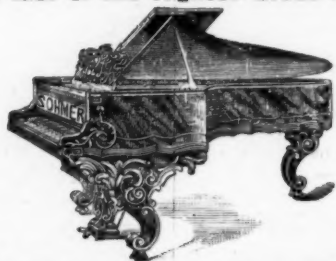
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